



NORTHWESTERN UNIVERSITY BULLETIN

THE SCHOOL OF MUSIC
ANNUAL CATALOG
1913-14

Evanston and Chicago
Illinois

Announcement

Attention is called to changes in the faculty, and in the tuition rates of certain of the teachers.

Course II—Theory and History of Music. Important changes have been made.

Course VI—Normal Piano Methods. The course has been extended to cover three years.

Summer School—A Summer School of Music has been inaugurated.

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EVANSTON *and* CHICAGO

THE SCHOOL OF MUSIC ANNUAL CATALOG 1913-1914



Evanston
Published by the University
July, 1913

THE scholastic year coincides with that of the College of Liberal Arts, but is divided into Four Quarters of Nine Weeks each instead of Two Semesters.

Calendar

1913-1914

1913

June 23 Mon. Special Summer Term begins.
Aug. 2 Sat. Special Summer Term ends.
Sept. 16 Tues. and September 17, Wednesday, examination for admission.
Sept. 18 Thur. First Quarter begins.
Nov. 19 Wed. First Quarter ends.
Nov. 20 Thur. Second Quarter begins.
Nov. 27 Thur. Thanksgiving Recess to November 30, Sunday, inclusive.
Dec. 1 Mon. Class work resumes.
Dec. 25 Thur. Christmas Recess to January 4, Sunday, inclusive.

1914

Jan. 5 Mon. Class work resumes.
Jan. 28 Wed. to February 3, Tuesday, regular mid-year examinations.
Feb. 4 Wed. Second Quarter ends.
Feb. 5 Thur. Third Quarter begins.
Apr. 8 Wed. Third Quarter ends.
Apr. 9 Thur. Fourth Quarter begins.
May 25 Mon. to May 30, Saturday, Chicago North Shore Festival.
May 29 Fri. to June 3, Wednesday, Final examinations.
June 4 Thur. Commencement Concert of Senior Class.
June 10 Wed. Fourth Quarter ends.
June 10 Wed. FIFTY-SIXTH ANNUAL COMMENCEMENT.
June 11 Thur. Summer vacation to September 17, Wednesday, inclusive.
June 22 Mon. Special Summer Term begins.
Aug. 1 Sat. Special Summer Term ends.
Sept. 15 Tues. and September 16, Wednesday, examinations for admission.
Sept. 17 Thur. First Quarter begins.

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Professor of Violin and Ensemble Playing

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Director of the Piano Department
Professor of Piano and Composition

George Alfred Grant-Schaefer
Director of the Vocal Department
Professor of Voice Culture and Normal Vocal Methods

Osbourne McConathy
Director of the Public School Music Department
Instructor in Sight-Reading, Choral Music and Public School
Music Methods

William Henry Knapp
Instructor in Voice Culture

Day Williams
Instructor in Violoncello

Margaret Cameron
Instructor in Piano

Louis Norton Dodge, Mus.G.
Instructor in Piano, Theory, and Ensemble Playing

Nina Shumway Knapp
Instructor in Piano

Victor Garwood
Instructor in Piano and History of Music

Bertha Beeman
Instructor in Voice Culture

Hila Verbeck Knapp, B.A., Mus.G.
Instructor in Piano

Charles John Haake, Mus.G.
Instructor in Piano and Normal Piano Methods

Alta Dorothy Miller, B.L.
Instructor in Voice Culture

Gail Martin Haake
Instructor in Piano and Normal Piano Methods

Alfred George Wathall
Instructor in Violin and Theory

Walter Allen Stults, Mus.G.
Instructor in Voice Culture

Lura Mary Bailey
Instructor in Piano and Ensemble Playing

Hedwig Brenneman, Mus.G.
Instructor in Voice Culture

Odile Goddard Frost, Mus.G.
Instructor in Piano and Organ

Myrtle Hatswell-Bowman
Instructor in Voice Culture

Carl Milton Beecher, Mus.G., B.Mus.
Instructor in Piano

John Doane, Jr., B.A., B.Mus.
Instructor in Organ

Alphonse de Salvio, Ph.D.
Assistant Professor of Italian Language and Diction

Wilhelmina Christiana Pfirshing
Instructor in German and French Languages and Diction

Walfried Singer
Instructor in Harp

Elizabeth Shotwell Burger, B.A., Mus.G.
Assistant Instructor in Piano

Janet Maureen Hanna, Mus.G.
Assistant Instructor in Piano

The School of Music

FACILITIES for the study of music have existed in the University since 1873, when the Evanston College for Ladies, together with its music department, was absorbed.

In 1891 the department was reorganized and placed in charge of its present head. So rapid was its growth and such was the character of its development that in 1895 it was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Pharmacy, Engineering, Commerce and Oratory.

SCOPE

The School offers extensive courses in the practical and theoretical study of music, and its designed to fit students for the profession as composers, theorists, artists, teachers, or critics.

It aims at academic standards and methods in the study of music, and to this end the general plan of the school is modeled after that of the College of Liberal Arts of Northwestern University, with four-year courses pursued under the same rules for attendance, discipline, and examinations. Provision is also made for the study of music as a part of general culture or as an accomplishment.

IN A SUBURBAN TOWN

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by frequent suburban trains on the Milwaukee Division of the Chicago & North-Western Railway.* It is also connected with Chicago by the Northwestern Elevated Railway, as well as by an electric surface line. The Chicago & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee. The population is about twenty-five thousand. As University town and Chicago's most popular suburb, Evanston combines advantages as a musical educational center equaled by no other locality in the West. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches,

* The railway station nearest the School of Music is that announced simply as "Evanston" or "Davis Street, Evanston," not "Main Street," "Dempster Street," nor "Central Street."

it is an ideal residence for students. These possibilities were grasped fifty years ago by the trustees of Northwestern University in selecting a site. The institution has now an attendance of about five thousand students, including the enrollment in the professional schools.

ACCOMMODATIONS

The larger part of the patronage of a music school is naturally of young women. In attending city schools, where the students are of necessity scattered over large areas, it is impossible to have any oversight of their conduct. They are free to come and go as they please, and to choose their companions, and much time is lost in traveling to and fro on the street cars. In Evanston the young women are housed either in official dormitories or in private homes in close proximity to their work, and are surrounded by wholesome religious and social influences.

COMMUNITY INTERESTS

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of student life.

CORRELATED STUDIES

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, but the School of Music has always advised and encouraged supplementary work, and beginning with the year 1902-3, new courses went into effect, some of which added literary studies to the existing courses in music, while others made room for music when its pursuit was a secondary matter. It is believed that these courses fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 11 to 22.

EARNEST PURPOSE

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists

who have enjoyed the best advantages offered by this country and Europe. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to comprehend adequately and interpret worthily a noble art.

BUILDINGS AND EQUIPMENT

The steady growth and development of the School of Music necessitated a special building for its exclusive use. The building is known as Music Hall and was erected in 1897. It is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one block west of the University Campus. It is one-half block east of the surface line, and about one-quarter of a mile northeast of the Davis Street stations of the Northwestern Elevated Railway and the Chicago and Northwestern Railway, and a little less from the terminal of the Chicago and Milwaukee Electric Railway.

Music Hall is substantially built of stone and brick, and supplies, besides the offices of the Dean and the Secretary, about thirty teaching and practice rooms. On the upper floor is a recital hall seating three hundred and fifty, which is provided with a Mason and Hamlin grand piano and a Kimball two-manual pipe organ. Additional rooms are used in other buildings.

Fisk Hall, containing the University Chapel, is provided with a three-manual organ by Casavant Brothers of St. Hyacinthe, Quebec. This instrument contains thirty-one stops and represents the highest attainments in organ building, both tonally and structurally. In volume, as well as in variety of effects, it surpasses many instruments of much larger nominal capacity.

Northwestern University has arranged with the Evanston Hospital, one of the best in the state, for the care of students seriously ill. Two beds are placed at the service of the University and all the resources of a modern hospital are available for a merely nominal fee. The University ascertains as quickly as possible who may be in need of this special service and confers with the Hospital for the student's admission, notifying his relatives at once of the action taken. The most gratifying success has attended the use of the Hospital by students.

ADVANTAGES WITHIN THE SCHOOL

The advantages of music study in Evanston may be briefly summarized as follows:

1. A superior corps of Instructors, presenting the most approved European methods, combined with the progressive ideas of American educators.
2. Choral societies of select voices, affording efficient drill in part-singing and giving students the opportunity of familiarizing themselves with standard oratorios, church music, and part-songs, either as listeners or singers.
3. Drill in ensemble playing by means of duos, trios, and quartettes for various combinations of instruments, and the analysis and study of chamber music and orchestral scores.
4. A student symphony orchestra giving opportunity for orchestra practice and acquaintance with the classical overtures and symphonies and opportunity for the performance of concertos and arias with full orchestral accompaniment.
5. Improved and practical methods in teaching harmony, counterpoint, musical form, and composition. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that students live in or near the School, while in large cities they are dispersed over a great area, making frequent recitations an impossibility.
6. Chamber music concerts and recitals by members of the Faculty, and visiting artists, presenting the best works of classical and modern masters.
7. In church music the opportunity of becoming familiar with the discipline and routine of good chorus choirs.
8. Numerous recitals, concerts, and lectures, free to students.
9. The opportunity of taking collegiate or academic studies in connection with regular courses at no extra expense.

OUTSIDE ADVANTAGES

1. The opportunity to students of taking one or more studies in any other department of the University at small expense.
2. Healthful and helpful surroundings to the physical, mental, and spiritual life.
3. Residence in a prohibition district. The charter of the University prohibits the sale of intoxicating beverages within four miles of the seat of the University. The law is enforced by the city and as a result the community is unusually free from immoral influences.

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For the course in Applied Music moderate attainments, representing on an average one year's systematic training in singing, or two or three years' in instrumental music, are necessary to enter to advantage. High school graduation is not a prerequisite for entry, nor is the student required to take College or Academy studies. Students frequently come to the school sufficiently advanced as players or singers to enter the second or third year of the regular course, but are prohibited therefrom owing to their lack of preparation in theoretical studies. If such students enter the first year of the theoretical course, their progress as players or singers is not retarded; but it would be to their advantage to make special preparation in theoretical studies in the hope of qualifying for more advanced standing. The schedule of theoretical classes beginning upon page 22 is sufficient guidance as to the subjects in which they would be examined. The first and second years of History of Music may be taken simultaneously by students who are otherwise qualified for second year work. In applied music, candidates for the second year's work must show satisfactory proficiency in the following items.

ADVANTAGES

The advantages of music at the University may be summarized as follows:

1. A superior corps of musicians, combining European methods, combined with the best of American educators.
2. Choral societies organized for part-singing and giving singing-classes, combining themselves with standard music, either as listeners or singers.
3. Drill in ensemble singing, with practice in quartettes for various combinations, and a thorough study of chamber music and its literature.
4. A student symphony, with orchestra practice and acquaintance with various symphonies and opportunities for singing arias with full orchestral accompaniment.
5. Improved and practical knowledge of counterpoint, musical form, and musical analysis. The number of subjects is nearly double that of the regular course. This is made possible by the small size of the Faculty, while in large cities it is difficult to find time for making frequent recitations.
6. Chamber music concerts and recitals by members of the Faculty, and visiting artists, presenting the best works of classical and modern masters.
7. In church music the opportunity of becoming familiar with the discipline and routine of good chorus choirs.
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2. Healthful and helpful surroundings to the physical, mental, and spiritual life.
3. Residence in a prohibition district. The charter of the University prohibits the sale of intoxicating beverages within four miles of the seat of the University. The law is enforced by the city and as a result the community is unusually free from immoral influences.

4. Freedom from the turmoil, distractions and temptations of a commercial city.

5. Accessibility to the artistic attractions found only in large centers of population.

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, an Academy, with their libraries and laboratories; eighteen churches, and a large population of intelligent people. To meet the varied tastes of such a cosmopolitan community many public addresses, concerts and entertainments are given in the school year. Many of these are accessible without charge to all who choose to attend them. In recent years the student body has been addressed by noted Congressmen, jurists, members of the clergy, college presidents, platform orators, sociologists, and men of affairs. It is probable that equal advantages cannot be found elsewhere at so low a cost.

Admission and Instruction

Regular Course Students require preparation. Special Students require no preparation

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For Piano or Organ Students:

To play all major and minor scales readily, and with reasonable facility.

To be able to identify all keys either from the printed page or from the keyboard.

To sing at sight music of moderate difficulty.

To play at sight hymns and pieces of the difficulty of a sonatina.

To perform in a satisfactory manner, both technically and interpretatively, two Little Preludes or Two-voiced Inventions of Bach, a Sonata by Haydn, Mozart or Beethoven, a Nocturne by Chopin or Field.

For Violin Students:

To have a ready theoretical knowledge of all major and minor keys and scales.

To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.

To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.

To play the studies of Kreutzer (omitting Nos. 1 and 12 and the last ten études in double stops).

To play Viotti's 23rd or 28th concerto.

To read at sight the easier violin duos of Mazas and Viotti.

For Vocal Students:

To have a theoretical knowledge of all major and minor keys and scales.

To sing vocalises involving scales and arpeggios with good intonation and pure tone.

To sing at sight melodies of moderate difficulty.

To sing a song in a satisfactory manner, as regards intonation, tone, time and interpretation.

To enter the third year work, the performing and sight-reading requirements will be correspondingly advanced, and the student must be able to pass an examination upon Chadwick's Harmony or its equivalent, and Henderson's "How Music Developed" or its equivalent, and Goodrich's "Analysis" or its equivalent.

Students entering the school with advanced standing are not eligible for certificates or diplomas unless they have been in residence for a least one academic year.

REGISTRATION

Students entering the School of Music do so either as Regular or Special students. In the former case, they must enter at the beginning of the school year, pursue prescribed courses of study, and become candidates for a certificate or diploma. As special students they may enter at any time and pursue such work as they may elect.

The regular courses are based upon the desirable elements of a complete musical education. Such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a well defined and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the intending professional, and all students giving the larger portion of their time to music are strongly urged to take the full work. Students so doing receive the benefit of more favorable conditions, both in tuition fees and instruction.

These courses include both the theoretical and practical study of the art and require a certain degree of advancement in general education.

The theoretical studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once in the regular course. One of two things is the result—either they attempt to overtake the theoretical classes, which entails added expense and hard work and is rarely satisfactory at the end, or they await the formation of the new classes the following season, thereby losing the entire year. If in doubt, it is far better to enter the regular course at once and to drop the theoretical studies later, if it be found advisable.

The registration of students is conducted by the Secretary at his office in Music Hall. Bills for fees are at once made out, presented to the student, and are payable immediately.

Music students in regular courses who contemplate taking literary work in the Academy or the College of Liberal Arts must make their initial registration at the School of Music.

Courses

The following courses are offered:

- I. Course in Applied Music, leading to the Degree of Graduate in Music.
- II. Course in Theory and History of Music, leading to the Degree of Bachelor of Music.
- III. Post Graduate Course.
- IV. Literary Musical Course.
- V. Course in Public and High School Music Methods.
- VI. Normal Course in Piano Methods.
- VII. Normal Course in Vocal Methods.

I. Course in Applied Music

By "Applied Music" is meant the practical study of piano, organ, violin or voice, in private, individual lessons. It includes also certain theoretical subjects scheduled below, which are given in classes. The course is designed to equip candidates for professional work, and can be completed in four years by students of decided ability who come well prepared.

Candidates, who, upon entrance or at any any subsequent period, can prove their ability to matriculate in the College of Liberal Arts, will be given the Diploma of the University conferring the degree of Graduate in Music upon satisfactory completion of the course. Opportunity is given to make up any reasonable deficiency in College entrance requirements, in the Academy of the University, without extra expense. Matriculation once effected permits the candidate to pursue each year one College subject during the music course without extra fee. Such candidates, however, will not be permitted to drop their work except at the end of a semester.

Candidates not desiring or unable to complete the studies necessary for matriculation in the College of Liberal Arts may confine their work to the purely musical studies scheduled below, and upon satisfactory completion of the same will be granted the School of Music Diploma of Musical Proficiency. They may carry one literary study in the Academy during the course without extra fee.

A student completing the second or third year work may obtain a School of Music certificate stating his grades in the various theoretical studies, and if desired, it will include a statement as to the character and degree of attainment in applied music. Certificates are no longer the subject of formal public presentation.

All candidates are required to pursue their work according to the following schedule:

SCHEDULE OF STUDIES, COURSE I

First Year	Second Year	
Introductory Harmony Form and Analysis A	Harmony D	
Ear-training and Dictation AA	Ear-training and Dictation DD	
History of Music B	Form and Analysis E	
Solfeggio C	History of Music F	
Ensemble, four and eight hand piano playing	Normal Piano Methods W, for piano students	
Solo Classes, Recitals and Concerts	German, French, or Italian Language and Diction X, Y or Z, for vocal students (see explanatory note below)	
Applied Music, two half-hour lessons per week	Ensemble, pianoforte and strings, and Accompaniment	
College or Academy Study, optional	Solo Classes, Recitals and Concerts	
Physical Culture, optional	Applied Music, two half-hour lessons per week	
Third Year		
Counterpoint H	College or Academy Study, optional	
Advanced Harmony I	Physical Culture, optional	
Advanced History of Music K	Fourth Year	
Analysis L	Counterpoint, Canon and Fugue M	
Ear-training and Dictation LL	Vocal Composition N	
Normal Piano Methods WW, for piano students (see explanatory note below)	Instrumental Composition J	
Ensemble, pianoforte and strings, and Accompaniment	Analysis P	
Solo Classes, Recitals and Concerts	Ear-training and Dictation PP	
Applied Music, two half-hour lessons per week	Ensemble, chamber music	
College or Academy Study, optional	Solo Classes, Recitals and Concerts	
Physical Culture, optional	Applied Music, two half-hour lessons per week	

For hours of recitations and details of studies in Classes A to Z, see pages 22 to 28.

For hours of Physical Culture, see page 45.

The candidate for a diploma upon the satisfactory completion of the theoretical studies of the four years' course in applied music must satisfactorily perform programs conforming in general to the following outline:

Piano Students—A concerto or chamber-music of advanced difficulty; one of the later Beethoven sonatas; one of the more important works of Bach; two Chopin études; selections from the more important works of Schumann and Brahms.

Organ Students—One of the great preludes and fugues of Bach; a sonata of Guilmant or Rheinberger; selections from the works of Thiele, Widor, Merkel, or Franck.

Violin Students—A Bach sonata; a concerto of advanced difficulty; a modern sonata for piano and violin; selections from the more important works of Vieuxtemps and Wieniawski.

Vocal Students—An operatic aria; an aria from Handel's *Messiah* or Hadyn's *Creation*; an aria from a modern oratorio; group of songs from Brahms, Jensen, Schumann, Schubert, or Franz.

Two private lessons a week are required of all students in this course, except organ students. Organ students usually pursue the study of piano and organ simultaneously, as a sound piano technique is an absolute essential to good organ playing. If they are sufficiently advanced technically, and read well at sight, the piano requirements may be waived and but one lesson a week taken upon the organ. It will be observed, therefore, that the regular fees for organ lessons are based upon one lesson a week. It is required that organ practice be divided between the organ and pedal-organ.

Second, third and fourth year vocal students will attend the rehearsals of the Evanston Musical Club for their ensemble work, the membership fee being paid by the School of Music. Students singing in the A Cappella Choir or engaged in practical choir work may be excused.

Only such students as pay the full theory fee and fees for four private lessons per week are entitled to both instrumental and vocal ensemble practice.

All students in regular courses, whether vocal or instrumental, are obliged to take the first year study of Solfeggio, unless they can exempt themselves by passing a satisfactory examination.

Classes W and WW—Normal Piano Methods—are required for all piano students who expect to graduate, or who wish a certificate in Normal Piano Methods. They are the subject of an extra fee as indicated.

Classes X, Y and Z. Beginning with the year 1913-14 courses in German, French and Italian Languages and Diction will be offered. All vocal students desiring to graduate will be required to take at least one year of one of these languages. They are the subject of extra fees, as indicated.

Fee, Course I: First and second year students, Theory, \$22.50 a quarter; third and fourth year students, Theory, \$25.00; plus the fee for one study in the table for Major Study Fees, pages 38 and 39. Additional studies if desired are taken from the table of Special Student Fees, pages 39 and 40. Students desiring Class T, U, or V are charged \$10.00 additional. Classes W or WW, \$5.00 additional. Classes X, Y, or Z are \$7.50 additional.

II. Course in Theory and History of Music

This course is intended for composers and theorists. It requires four years' work, and leads to the degree of Bachelor of Music. The candidate for admission should be fairly experienced at the piano, and be able to play all exercises and compositions which are taken up in class work, including score reading.

In addition to pursuing satisfactorily the studies outlined in the schedule below, the candidate before graduation must receive one-fourth of the total number of credits in the College of Liberal Arts necessary for the degree of Bachelor of Arts, one subject of which must be General Physics.

Before completing his studies, he is required to score for full orchestra a composition assigned to him by the faculty, such as a movement from a piano sonata by Beethoven, or he may compose and score an original work of considerable length. This must be satisfactory in both its technical and artistic aspects, and must demonstrate a decided command of orchestral resources and effects.

The successful pursuit of this course necessitates therefore marked talent and the instinct for orchestral combinations, and constant attendance upon choral and orchestral concerts, and the diligent study of the full score of standard works.

Upon the completion of three years of this course a certificate is issued by the University.

SCHEDULE OF STUDIES, COURSE II

First Year

Counterpoint H
Advanced Harmony I
History of Music K
Analysis L

Ear-training and Dictation LL
College Study
Ensemble, optional
Physical Culture, optional

Second Year	Third Year
Counterpoint, Canon and Fugue M	Canon and Fugue Q
Vocal Composition N	Vocal Composition R
Instrumental Composition J	Instrumental Composition O
Analysis P	College Study
Ear-training and Dictation PP	Ensemble, optional
College Study	Physical Culture, optional
Ensemble, optional	
Physical Culture, optional	
Fourth Year	
	Vocal Composition RR
	Instrumental Composition S
	College Studies
	Ensemble, optional
	Physical Culture, optional

For hours of recitation and details of studies in Classes H to S, see pages 22 to 28.

For hours of Physical Culture, see page 45.

Fee for Course II, \$25.00 a quarter.

III. Post-Graduate Course

Graduates in Course I are given a broad basis of general musicianship as well as a thorough grounding for professional work either as performers, theorists or teachers.

If the goal of the student be public performance, the school supplies every facility for attaining this end. With the elimination of theoretical studies ample time is available for the close application necessary for the highest artistic results.

In composition, the graduate from Course II will be carried into the larger forms such as chamber-music, overtures, symphonies, cantatas, oratorios and operas.

IV. Literary Musical Course

This course is intended for students of high school age, and includes the most essential subjects necessary for general culture, and permits the study of music for two hours daily. It consists of the four-year course in Evanston Academy, in which the study of Music is substituted for one-fourth of the required work, except English. The studies include, Latin, algebra, English, history, Greek, biology, plain geometry, physics, German and French. Music is to be continuously and satisfactorily pursued during the entire course, with two lessons a week, and at least two hours a day devoted to its study. The student is under the jurisdiction of the Academy, and receives its diploma upon passing the necessary examinations. For particulars other than musical, see Book of Courses of Evanston Academy.

Fee, Course IV: Students in this course pay the full Academy tuition fee of \$87.00 a year. They will pay for their music tuition according to the Special Student Fees on pages 39 and 40 of this catalogue, minus a rebate of \$20.00 a year.

V. Course in Public and High School Music Methods

This course, covering two years, is designed to fit the candidate thoroughly for the position of Supervisor of Music in the public and high schools. To enter, it is necessary that the student be familiar with the rudiments of music, including time combinations and scale building, both major and minor, and to sing at sight simple melodies. In addition to the specified class work, opportunity is afforded for giving instruction to children at the Northwestern University Settlement in Chicago. Upon the satisfactory completion of the course, a diploma is granted.

The study of music is assuming more and more importance in public and high schools throughout the country, and well-equipped teachers and supervisors are in demand. The ability to teach one or two other branches besides music will frequently improve the candidate's chances of obtaining a position, and of securing higher remuneration. A high school education or its equivalent is necessary to secure a desirable position. As an organic part of the University, the School of Music is prepared to offer peculiar advantages in this course, as all the resources of the University are at the command of the student.

The University does not offer courses in Public School Drawing, but the schedule of studies in the Public School course is so arranged that students may attend the Saturday morning classes in drawing at the Art Institute of Chicago, one of the best schools of art in the country. These classes are especially intended to fit students for teaching elementary drawing in the public schools. For fees and hours, address the Art Institute of Chicago, Michigan Avenue and Adams Street, Chicago.

SCHEDULE OF STUDIES, COURSE V

First Year

Introductory Harmony, Form and Analysis A	Private Lessons in Voice or Piano Rehearsals of Evanston Musical Club and North Shore Festival
Ear-training and Dictation AA	College or Academy Study, op- tional
History of Music B	
Solfeggio C	
Public School Methods T	Physical Culture, optional

Second Year

Harmony D	Psychology and Pedagogy V
Ear-training and Dictation DD	Rehearsals of Evanston Musical
Form and Analysis E	Club and North Shore Festival
History of Music F	Private Lessons in Voice or Piano
Chorus and Choir-training G	College or Academy Study opt'na
High School Methods U	Physical Culture, optional

For hours of recitations and details of studies in Classes A to V, see pages 22 to 28.

For hours of Physical Culture, see page 45.

English, in College or Academy, is required of all students who have not had the equivalent of a full English course in an accredited high school.

Fee, Course V: Theory \$32.00 a quarter, plus the fees for private lessons in voice or piano. To students regularly registered in Courses I, II or VI, \$10.00 a quarter. In voice or piano, two lessons a week in one study may be taken from the table of Major Study Fees, pages 38 and 39. An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 39 and 40.

If Class T, first year, with U and V, second year, be taken simultaneously, the Theory Fee will be \$42.50 instead of \$32.50.

VI. Normal Course in Piano Methods

This course is designed for those intending to teach piano. It is three years in length, and with the exception of Classes W and WW, is identical with the first three years of Course I. Upon its satisfactory completion a certificate in Normal Piano Methods is granted.

The average piano student upon graduation from a school of music has studied and performed one or two concertos, a number of sonatas, works of Bach, and standard compositions by the better composers. He can creditably, and sometimes brilliantly, play the more important piano composition; but when he begins to teach he is at loss what to do, because he has not learned how to instruct.

It is the object of the Normal Course in Piano Methods to give these inexperienced teachers a definite working plan, applicable to pupils of any age or any stage of advancement, and a varied and practical teaching repertory.

Classes W and WW of this course are divided into small sections, meeting weekly in one-hour sessions, thus enabling each student to come into close touch with the instructor. They require one full year of thirty-six consecutive weeks and comprise an orderly survey of the materials of music education with special reference

to piano playing, from the rudiments to an advanced stage of attainment. Table-work and finger-play, in the form of games for the purely physical and gymnastic development of the child, are discussed. Class W examines a large amount of easiest piano literature, and in Class WW a thorough study is made of a large and varied assortment of teaching material of the more advanced grade, including instruction books, sonatine and sonata literature.

In Class WW much time will be given to comprehensive studies in rhythm, phrasing, pedaling, technic and modern literature suitable for teaching purposes.

Attendance upon the Children's Demonstration Classes of the Preparatory Department is obligatory. The student is required to keep a note book, and will be examined at the end of each semester.

Each student will be required to do some elementary teaching under the instructor's supervision either at the School of Music or at the Northwestern University Settlement in Chicago, the music department of which is under the supervision of the School of Music.

SCHEDULE OF STUDIES, COURSE VI

First Year

Introductory Harmony, Form and Analysis A
Ear-training and Dictation AA
History of Music B
Solfeggio C
Ensemble, four and eight hand piano playing
Solo Classes, Recitals and Concerts
Applied Music, two half-hour lessons per week
College or Academy Study, opt'nal
Physical Culture, optional

Second Year

Harmony D
Ear-training and Dictation DD
Form and Analysis E
History of Music F
Normal Piano Methods W
Ensemble, pianoforte and strings, and Accompaniment

Solo Classes, Recitals and Concerts
Applied Music, two half-hour lessons per week
College or Academy Study, optional
Physical Culture, optional

Third Year

Counterpoint H
Advanced Harmony I
Advanced History of Music K
Analysis L
Ear-training and Dictation LL
Normal Piano Methods WW
Ensemble, pianoforte and strings, and Accompaniment
Solo Classes, Recitals and Concerts
Applied Music, two half-hour lessons per week
College or Academy Study, optional
Physical Culture, optional

For hours of recitations and details of studies in Classes A to WW, see pages 22 to 28.

For hours of Physical Culture, see page 45.

Fee, Course VI: Theory, \$22.50 a quarter in the first year, \$27.50 a quarter in the second and third years; plus the fee for one study in the table of Major Study Fees, pages 38 and 39. Additional studies, if desired, are taken from the table of Special Student Fees, pages 39 and 40. Students desiring Class T, U, or V are charged \$10.00 additional.

VII. Normal Course in Vocal Methods

This course requires all the theoretical studies included in the first two years of Course I, with piano playing and modern languages, as well as two private lessons a week in voice culture and vocal methods from the Director of the Vocal Department.

Two years is the minimum time in which this course may be completed, but inexperienced students cannot hope to complete it in less than four years.

Upon its completion a certificate in Normal Vocal Methods is granted.

Fee, Course VII. \$72.50 per quarter. Piano lessons extra, from the table of Special Student Fees, page 40. Students desiring Classes T, U, or V, \$10.00 additional.

SCHEDULE OF THEORETICAL CLASSES

The following studies, which are referred to in the foregoing description of courses, are required studies therein. With the exception of A, AA, C, DD, LL, PP, W and WW, they are also electives in the College of Liberal Arts, the maximum credit allowed being twenty semester hours. The above excepted classes are open to College students, but bear no College credit.

A—Introductory Harmony, Form and Analysis

Mr. Dodge

Scale and melody writing. Construction of the period. Intervals and two-part writing. Chord-reading. Small two-part primary forms. Triads, inversions, chord-connection in three and four parts, cadences, modulations, dominant sept-chord. First Sec. Monday, Wednesday, Friday, 3; Second Sec. Tuesday, Thursday, 3, Saturday, 9:00. Text-book, *Harmony and Ear Training*, by W. A. White.

A—Ear Training and Dictation

Mr. McConathy

Melodic and rhythmic dictation within the key. Triads in all forms. Identification of same in key-relation to the major and minor modes. The same, with dominant sept-chords. Dominant sept-chord and chords of the ninth with regular resolutions. The same with irregular resolutions. Tones foreign to the harmony. Tuesday, Friday, 11 to 11:30.

B—History of Music

Mr. Garwood

A general survey of musical history. Gregorian chant. Early canons and folk-songs. Drill in pronunciation of names. Illustrations of later periods by Instructor and members of the class. Myer's General History (revised edition) for cultural conditions. Test at close of first and third quarters. Written examinations at close of each semester. Text-book, "Outlines of Musical History," by Clarence G. Hamilton. First Sec. Thursday, 2. Second Sec. Thursday, 3.

C—Solfeggio

Mr. McConathy

Required of all students, whether vocal or instrumental. Drill in scale and interval singing, time subdivisions and part-singing. Class divided into three graduated sections based upon the varying abilities of the students, and students passed from one grade to another upon sufficient tests. At the discretion of instructor, the student may be required to review the work in whole or in part.

C 1—Beginners, Monday, Thursday, 4 to 5.

C 2—Intermediate, Monday, Thursday, 12 to 12:30.

C 3—Advanced, Tuesday, Thursday, 3:30 to 4.

Text-books, "Melodia" and "Harmonia," by Cole and Lewis.

D—Harmony

Prof. Lutkin

Figured basses and harmonization of melodies, employing the use of triads, dominant, diminished, and supertonic sept-chords, with inversions, in dispersed harmony. Secondary sept-chords and chords of the ninth. Suspensions and tones foreign to the harmony. Organpoint, modulation, etc. Text-book, "Harmony," by G. W. Chadwick. Monday, Thursday, 11.

DD—Ear-training and Dictation

Mr. McConathy

Continuation of work in Class AA in all departments. Melodic dictation in two parts within the confines of the key. Identification of the various sept-chords. Chromatic tones. Modulations to near-related keys. Resolutions and progressions of the diminished and secondary sept-chords in both minor and major modes. Melodic dictation in simple three-part harmony. Inversions of the diminished and secondary sept-chords, with resolutions strict and free. Dictation in three melodic parts, with chromatic passing-tones, transitions and modulations. Chordal modulations to more remote keys. Tone color. First Sec. Tuesday, Friday, 10:30 to 11. Second Sec., Tuesday, Friday, 12 to 12:30.

E—Form and Analysis

Professor Lutkin

Chord-reading. Bach's inventions. Primary forms, principally from Mendelssohn and Chopin. Song or aria form. Minuets, marches, scherzos, rondos, theme and variations, the sonata form. Sonatas as a whole. Preludes and fugues. Tuesday, Friday, 11

F—History of Music

Mr. Garwood

History of religious music. Dramatic and instrumental initiatives. Growth of form. Bach, Handel, Haydn, Mozart, Beethoven.

First Semester—Primitive and ancient religious music. Development of Christian ritual and song. Mediaeval mass. Lutheran hymnody. German cantata and passion. Bach. History of English church music. Congregational song. Folk song. Musical element in mediaeval drama. Operatic initiatives. Dramatic music of the eighteenth century.

Second Semester—Development of orchestra and instrumental forms. Mozart, Haydn, Beethoven. Operatic reform. Gluck. Artistic song. Schubert. Theses upon subjects assigned. Text-book, "History of Music" by Waldo S. Pratt. First Sec. Monday 2. Second Sec. Monday 3.

H—Counterpoint

Professor Lutkin

Counterpoint in the various species in two, three, and four parts. Tuesday, Friday, 10.

I—Advanced Harmony

Professor Lutkin

Harmonization of chorales; remote modulations; unprepared and unresolved dissonances. Text-book, Foote and Spalding's "Modern Harmony." First Sec. Wednesday, 10. Second Sec. Thursday, 9.

J—Composition

Professor Oldberg

Primary forms, including the minuet, scherzo, march, etc. Simple and elaborate accompaniments. Score-reading, including viola clef. First Sec., Monday, Wednesday, 3 to 4. Second Sec., Tuesday, Thursday, 3 to 4.

K—History of Music

Mr. Garwood

Music of the nineteenth century and present day topics. *First Semester*—Political, social, literary and art conditions. Romantic period in opera and orchestra. Weber to Schumann. Religious music, oratorios and cantatas. Piano music of Weber, Mendelssohn, Chopin, Schumann, Liszt. Wagner. General survey of Romance literature with reference to Teutonic myth and legend of the middle ages. Wagner's operas. Opera in other European countries. Rossini, Bellini, Donizetti, Verdi, Auber, Meyerbeer, Bizet. The symphonic poem. Recent opera and oratorio. Critics and criticism. Present state of music. Schools, orchestras and musical organizations. Later nineteenth century composers. Twentieth century composers. Each student will read and prepare a review of some standard musical literary work. Text-book, "History of Music" by Waldo S. Pratt. Monday, 11.

L—Analysis

Professor Lutkin

Bach's well-tempered clavichord. Beethoven's sonatas. Brahms' pianoforte works. Concertos. Wednesday, 11.

LL—Ear-Training and Dictation

Mr. McConathy

Continuation of the work of Class DD. Four-part melodic dictation, strict and free, with transitions and modulations to close and remote keys. Augmented sixth-chords and resolutions. Passing-tones, passing-keys, alternating tones, appoggiaturas, suspensions, anticipations. Mental modulation and transposition. Monday, Thursday, 10 to 10:30.

M—Counterpoint, Canon, and Fugue

Professor Lutkin

Counterpoint in five or more parts. Double and triple counterpoint. Canons in the various intervals. Tuesday, 9.

N—Vocal Composition

Professor Lutkin

Exercises in the application of both poetry and prose to musical forms. Hymn tunes, primary and developed song forms. Duets, trios, quartettes and part-songs, for various combinations of voices. The anthem and the unaccompanied motette. Monday, Thursday, 10.

O—Instrumental Composition Professor Oldberg
Song and aria forms. Variations. The sonatina form. Compositions for piano and strings, and for small orchestra. First Sec. Monday; Wednesday, 2. Second Sec. Tuesday, Thursday, 2.

P—Analysis Professor Lutkin
Chamber music. Plain-Song, Greek modes, etc. Organ compositions. Church cantatas. Oratorios and symphonies. Orchestral music from full score. Friday, 9.

PP—Ear-Training and Dictation Mr. McConathy
Harmonization of melodies at the key-board, including transposition to all keys. Key-board modulation by all possible means, by triads and augmented sixth-chords, and by common tones from each key to every other key. Simple improvisations. First Sec. Wednesday, 9. Second Sec. Thursday, 9.

Q—Canon and Fugue Professor Lutkin
Canons by inversion, augmentation, diminution, etc. Fugues in three or more parts. Double fugues. Monday, 9.

R—Vocal Composition Professor Lutkin
The canticles and the communion service of the Protestant Episcopal Church. Short cantatas with piano accompaniment. Hours to be arranged.

RR—Vocal Composition Professor Lutkin
Fugal and double choruses. The oratorio and the mass with orchestral accompaniment. Hours to be arranged.

S—Instrumental Composition Professor Oldberg
The sonata form in piano and chamber music. Scoring for full orchestra (advanced). Wednesday, 8:30 to 10:30.

T—Public School Methods Mr. McConathy
Purpose of Public School Music. Problems and methods in the primary grades; the intermediate grades; the grammar grades. Rote songs and how to teach them. The child voice. Monotones. From the song to notation. How to conduct the music period. Sight reading. Tone thinking. Rhythm. Beating time. Individual singing. Song interpretation. Part singing. The changing voice. How to interest the larger boys. Musical appreciation in the grades. Supervision. Relation of supervisor to superintendent and grade teachers. Teachers' meetings. Graduation exercises. The place of the supervisor in the community. First Sec. Monday, Thursday, 2. Second Sec. Tuesday, Friday, 2.

TT—Public School Methods, Extension Work Mr. McConathy

Purpose of Public School Music. The teaching of rote songs. The child voice—care and development. The elements of notation and development of same. Sight reading. Dictation. Song interpretation. Part singing. Organization of music plans throughout the eight grades. Order of lessons. Use of baton. The bookwork of this course is based directly on the material and books used in the Chicago public schools, and will have direct relation with, and be direct preparation for that music work. In other respects that work will be similar to the methods course in the regular work at Evanston. Saturday, 10:30 to 11:30, in lecture room 401, Northwestern University Building, corner of Lake and Dearborn Streets, Chicago.

U—High School Methods Mr. McConathy

Organizing and conducting the high school chorus. Public performances. Music suitable for all occasions. High school orchestras and glee clubs. Harmony and musical appreciation courses in the high school. The relations of high school and college. High school credit for outside study of music under private teachers. Tuesday, Friday, 4. Given in the second semester only.

V—Psychology and Pedagogy Mr. McConathy

Relation of psychology and pedagogy to general education, with particular application to musical education. Tuesday, Friday, 4. First semester only.

W—Normal Piano Methods Mrs. Haake

Comprehensive survey of children's and elementary and intermediate teaching methods. Ear-training, rhythm, time-values. Notation and sight-reading. Scale-building, circle of fifths and signatures. Melody-writing. Games. Technic. Phrasing. Dynamics and use of pedal in the easier teaching material. Teaching materials. Questions and answers each lesson. Class one hour each week. Practical teaching additional. First Sec. Tuesday, 1. Second Sec. Friday, 1.

WW—Normal Piano Methods Mr. Haake

Continuation of the work of Class W. An outline of systematic technical training, for intermediate and advanced pupils. How to teach etudes. Studies in rhythm in conjunction with phrasing and dynamics. How to use the pedals. Ornamentation.

Outline of etudes, both technical and musical. Outline of a course of Bach study and sonata literature. Shorter pieces in the classic and modern literature. First Sec. Tuesday, 5. Second Sec. Friday, 5.

<i>X—German Language and Diction</i>	Mrs. Pfirshing
Especially adapted to the needs of singers. One hour a week.	
Hours to be arranged.	
<i>Y—French Language and Diction</i>	Mrs. Pfirshing
Especially adapted to the needs of singers. One hour a week.	
Hours to be arranged.	
<i>Z—Italian Language and Diction</i>	Assistant Professor de Salvio
Especially adapted to the needs of singers. One hour a week.	
Hours to be arranged.	

Chicago Department

Courses in theoretical music are offered at the Northwestern University Building, corner of Lake and Dearborn Streets, Chicago, which in scope and content are identical with similarly designated courses given at Evanston. In the year 1913-1914 three courses, A, D, and TT, are offered.

Course A is given Wednesday at 4:30 and Saturday at 9:30.
Course D is given Wednesday at 5:30 and Saturday at 11:30.
Course TT is given Saturday at 10:30.

Courses A, D and TT bear credit in the School of Music toward the degrees of Graduate in Music and Bachelor of Music, and toward a diploma for Public School Music Methods. Course TT bears credit in the College of Liberal Arts of Northwestern University of two semester hours, Course D of four semester hours, while Course A bears none.

The Chicago Board of Education will grant one credit toward its Extension Work for 54 hours of actual recitation time in Courses A, D, or TT. Thus a teacher in the public schools may secure for Courses A and TT two semester hours of College credit, and three credit points in Extension Work; for Courses D and TT, six semester hours of College credit and three credit points in Extension Work. For fees, see page 41.

Registration may be accomplished at any time by communicating with Mr. Irving Hamlin, Secretary of the School of Music at Evanston, either personally or by telephone (Evanston 1900) or it may be done at the first sessions of the classes, on Saturday morning, September 27th.

Summer School

The newly inaugurated Summer School of Music was held for six weeks, beginning June 23 of this year. Private instruction was offered in piano, voice, organ, violin and violoncello; and class instruction in harmony, counterpoint, analysis, composition, canon, fugue, history of music, piano normal methods, children's classes and ensemble playing.

Seventeen members of the faculty were available, tuition rates being the same pro rata as for the regular school year. Ninety students were in attendance.

The summer session of 1914 will be held from June 22 to August 1, and will be the subject of a special bulletin to be issued in March, which will be sent to any address upon application.

Methods of Instruction

Instruction in instrumental and vocal music is based upon private lessons, and not upon the so-called "conservatory" or "class" system. Artistic results are dependent upon a close adaptation to the individual needs of the pupils, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan for instruction in the various branches is as follows:

PIANO

A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. For musical purposes the works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, but not to exclusion of modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the most difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performances of the same.

ORGAN

A certain facility at the piano and in sight reading is necessary before the course is entered. The pedal studies of Clemens and of Nilson, together with extracts from Merkel's Organ School and Stainer's Organ Primer and hymn tune playing, comprise the preparatory work; also information of the structure of the organ, and of its characteristics as a musical instrument. Rheinberger's Trios, Bach Chorals and Shorter Preludes and Fugues, and the works of Mendelssohn, Merkel, Rheinberger and Guilmant compose the ground work of study. The technical demands of modern organ playing, steadiness and smoothness of style, vitality of rhythm, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The complete course prepares for effective public performance through the study of the greater works of Bach, Rheinberger, Mendelssohn, the more modern works of the German, French and English schools, and orchestral transcriptions. The principles of artistic registration are thoroughly mastered, and dignity and interest of style and conception are cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The School is provided with two pipe organs—one two manual and one three manual, and provision is made for pedal piano practice. Use is also made of organs in local churches.

VOICE CULTURE

The course of instruction is based primarily upon the Italian school for training the voice. Correct placement so that the pupil produces tones throughout all registers with ease and with a firm,

even quality is the foundation of good singing. During the first year particular attention is paid to a systematic course of breathing, tone placement, and a careful analysis of vowels and consonants in relation to vocal needs. A thorough training is given in the fundamentals necessary to successful singing and teaching. In this connection the vocal department is aided by the excellent advantages available in the classes for ear-training, harmony and other subjects so necessary to the well-grounded education of a singer.

The song literature of England, America, Germany, France and Italy is studied with reference to the needs of the student. The oratorio and opera receive special attention for those desiring training in that special direction.

The songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote; the operas of Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner; and the oratorios of Bach, Handel, Haydn, Mendelssohn, Sullivan and Parker are analytically studied, preferably in their original texts, making desirable some knowledge of German, French and Italian.

Students are given opportunities to appear publicly, thus fitting them for the concert stage, and for church and oratorio work.

VIOLIN

In the elementary work, particular attention is paid to the manner of holding the violin and bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student may conceive and play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Kreutzer, Rode, Rovell and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective.

Masterly performance and a true expression of large musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

VIOLONCELLO

For elementary students, the combined use of Kummer's Method for Violoncello as revised by Leo Schultz, and the Daily Exercises by Grützmacher, is generally advocated, though as occasion demands, use may be made of the various other 'cello methods in vogue.

Careful attention is paid to the manner of holding the instrument and bow with regard to the student's physical limitations, and great care is exercised to develop an accurate feeling for good intonation, which is especially difficult upon this instrument. Elementary scale work is begun at an early period and gradually extended.

The exercises of Dotzauer and Merk are used, with the easier duets of Dotzauer, Romberg and others. Selected solo pieces of suitable grade are given, and scale work is continued.

The advanced work includes scales and technical exercises by Fritz Gieze, etudes by Franchomme, Duport, Battanchon, Servais, Grützmacher, the sonatas of Bach together with concertos by Goltermann and Romberg; fantasies of Servais, and finally the great representative concertos of St. Saens, Schumann, Volkmann, Dvorak, Haydn, Lindner and others.

SOLFEGGIO, EAR-TRAINING, AND DICTATION

Beginning with the year 1911-1912 the courses in the above subjects were greatly extended. All students registering in the regular courses were required to pass examinations in them in order to complete their credits for graduation. No system of musical education which neglects the training of the ear and the singing of music at first sight is worthy of the name. To take one's part with certainty in a choral composition is no inconsiderable attainment, and is a source of pleasure and satisfaction whenever exercised. Its practical value to a professional singer needs no comment.

A no less essential faculty is the ability to hear music in all its details. The average music student is woefully deficient in his capacity to hear in any analytical sense. It is believed that the school

is the first to present a logically developed and effective system of ear-training. This system is based upon methods which are quite new and enables students with but slight musical gifts to recognize and reproduce not only melodies and rhythms, but also harmony and the movement of inner voices. One's comprehension of music is meagre, indeed, if the mind is incapable of grasping the inner details of a composition, and to promote this higher musicianship is the object of the school.

HARMONY

The old system of studying harmony by means of figured basses has been in a large part abandoned. While it may meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: The ability to recognize, both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the keyboard or on paper; the ability to harmonize melodies. Figured bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school seeks to develop the musical intuitions of the student and to deduce theory from practice, rather than the reverse. Special emphasis is placed upon the fundamental principles of harmonic selection, and to cultivate a readiness in harmonizing melodies and in modulating. The result is that the student soon has something tangible for his pains, and does not wait until finishing the text-book before he can turn his knowledge to practical account.

MUSICAL FORM AND ANALYSIS

During the four years of the course an immense amount of standard classical music is analyzed, measure by measure, not only of piano music, but of cantatas, oratorios, organ and chamber music, and orchestral music from the full score. This dissecting of musical compositions is by no means confined to their structural features, but endeavors to give the student an adequate estimate of their artistic content.

COUNTERPOINT, CANON, AND FUGUE

The study of the strict forms is emphasized as a drill work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainment, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Through a novel competitive system the ordinarily dry study of strict counterpoint is made most attractive, and the more capable students of the class at the end of the course frequently do most creditable fugue writing.

COMPOSITION

Instruction in musical composition is given after the methods of Rheinberger, who for many years conducted the most famous school of composition in Europe. Beginning with the shortest and simplest forms, the various styles of composition are worked out on the blackboard by the whole class, assisted by the instructor. Original themes are written directly upon the board by students or dictated from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical materials is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. A detailed statement of the various forms which are studied will be found under the Schedule of Studies—Classes J, N, O, R, RR and S. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

HISTORY OF MUSIC

This course covers three years, details of which may be found on pages 22 to 25, Classes B, F and K.

The first year's work is planned to cover in outline the whole subject. In the second and third years special periods are studied in detail. The instruction is in the form of lectures supplemented by text-books, and by topical work prepared by the student. Examinations are given at the end of each semester to the first year class, while theses are required from the members of the second and third year classes.

CHORUS AND CHOIR-TRAINING

Part of the work of the second year analysis class is an analytical study of the hymn tunes of various styles and epochs, and also of the choral service of the Episcopal Church. This is of special value to students desiring to fit themselves as organists, choirmasters or church singers.

ENSEMBLE, SIGHT-READING AND CHORAL PRACTICE

Ensemble, or concerted music, in playing and singing, is one of the most practical and useful experiences a student can have, as it improves his general musicianship, especially along the lines of sight-reading and accompanying. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations of stringed instruments; and those who complete the course have the privilege of appearing with a professional orchestra.

Students of stringed and wind instruments have unusual opportunities for sight-reading and orchestral routine in the new School of Music Symphony Orchestra, and for those less advanced there is provided the Junior Orchestra; the former numbering over sixty players, and the latter about twenty. Standard overtures and symphonies are studied, and advanced instrumental students have the opportunity of rehearsing concertos, and vocal students of rehearsing arias, with full orchestral accompaniment. The programs given by the orchestra in the past year may be found in the Appendix, page 73.

Vocal students begin with exercises in notation and drill in interval singing, time exercises, etc. Later the study of hymns, anthems, part-songs, canticles and choral service of the Episcopal Church are taken up. Membership in the Evanston Musical Club and the Festival Chorus brings them into an intimate knowledge of at least five great choral works during the season. The more capable vocal students are selected for the A Cappella Choir. The experience thus gained is of great practical value, as the inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

Organ students receive instruction in hymn, anthem and voluntary playing, and the more advanced in oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal Church.

These ensemble classes are designed to prepare the student, so far as possible, for practical professional life.

PUBLIC SCHOOL METHODS

Every phase of school music work, from the primary grades through the high school, is treated in detail and the problems that may arise are thoroughly discussed. An especial emphasis is placed

on the more recent developments in high school music. The aim of the course is to bring the student to an appreciation of the conditions to be found in the actual schoolroom and to prepare him to meet the requirements of his work in the most efficient manner.

DIPLOMAS AND CERTIFICATES

Upon recommendation of the faculty, diplomas will be given to students completing Courses I, II or V, and certificates to those completing Course VI or VII, or the second or third years of Course I. The fee for the diploma is \$10.00 and for the certificate \$5.00.

CERTIFICATE OF PERFORMANCE

To students who have studied at least two years in the School and can creditably perform a program in their specialty, a Certificate of Performance stating the degree of proficiency will be given. The requirements are based upon the following outline, or what, in the opinion of the faculty, would be a satisfactory equivalent.

To Piano Students

Beethoven, a complete sonata
Bach, a fugue or three-voiced invention
Mendelssohn, Schumann and Chopin, characteristic pieces of average difficulty
Two selections from more modern composers

To Organ Students

Bach, prelude and fugue
Mendelssohn, sonata complete
Two groups of pieces drawn from the modern English and French schools

To Violin Students

A sonata for piano and violin from Haydn, Mozart or Beethoven
One of the easier Viotti Concertos
Two groups of solo pieces of average difficulty

To Vocal Students

An oratorio aria
A group of songs from the classic composers
A group of songs from the modern composers

Fees and Expenses

All fees are for the year 1913-1914 and are subject to change in subsequent years. Revised rates are given each year in advance in the July catalogue of the School of Music, to be had upon request.

The school year is divided into four quarters of nine weeks each, and the indicated fees, unless otherwise stated, are payable each quarter strictly in advance at the University office, 518 Davis Street, Evanston. Checks may be drawn payable to Northwestern University.

On pages 52 and 53 will be found varying estimates of a year's expenses, which will be found of assistance to the prospective student.

Matriculation Fee—A matriculation fee of five dollars is charged to those entering the regular course of theoretical classes. It is paid but once.

Registration Fee—A registration fee of one dollar a quarter is charged to each student, whether special or regular.

Incidental Fee—A fee of fifty cents a quarter is charged each student, whether special or regular. This fee covers admission to the Artists Series of Concerts.

Musical Club Fees—Active membership in the Evanston Musical Club is two dollars and fifty cents a year. Students in regular courses are required to attend the concerts of the Club and are charged fifty cents in the first, second and third quarters for admission to these concerts, with reserved seat. Students who are active members of the Club are exempt from this charge.

Visiting Nurse Fee—A fee of two dollars per semester is charged to all non-resident women students, special or regular, for the services of the visiting nurse. See page 51.

Diploma and Certificate Fees—The diploma fee is ten dollars. The certificate fee is five dollars.

Locker Fee—A fee of twenty-five cents a quarter is charged those desiring the use of a locker.

Free Courses—The classes in Solfeggio, the Chamber Music and Faculty Concerts, except the Artists' Series, numerous recitals and lectures in the School of Music and other in departments of the University, are open to students of the School of Music, free of charge.

COURSE FEES

I. *Course in Applied Music*—A theory fee of twenty-two dollars and fifty cents is charged in the first and second years, and twenty-five dollars in the third and fourth years, plus the fee for one major study as given in the table below.

II. *Course in Theory and History of Music*—The fee is twenty-five dollars.

III. *Post-Graduate Course*—Same as Special Student Fees.

IV. *Literary Musical Course*—The fee is the Academy tuition fee of eighty-seven dollars a year, in addition to fees for Special Students in the School of Music, less five dollars a quarter.

V. *Course in Public and High School Music Methods*—A theory fee of thirty-two dollars and fifty cents is charged, plus fees for private lessons in voice or piano. To students regularly registered in Courses I, II, VI or VII the fee is ten dollars a quarter. In voice or piano, two lessons a week in one study may be taken from the Major Study Fees in the table below. An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 39 and 40. If Classes, T, first year, with U and V, second year, be taken simultaneously, the Theory fee will be forty-two dollars and fifty cents instead of thirty-two dollars and fifty cents.

VI. *Normal Course in Piano Methods*—A theory fee of twenty-two dollars and fifty cents a quarter in the first year, and twenty-seven dollars and fifty cents in the second and third years, plus the fee for one major study as given in the table below.

VII. *Normal Course in Vocal Methods*—\$72.50 a quarter, plus piano lessons from table of Special Students Fees.

Additional Fees—Students desiring to take more than one College study are referred to the statements of fees on page 168 of the general University Catalogue.

MAJOR STUDY FEES

The fees for major studies are given in the following table. They are applicable to one study of students paying the full Theory Fee of any of the above regular courses. Additional studies are taken from the table of Special Student Fees. The rates apply for a quarter of nine weeks; the lessons are a half-hour in length.

	Organ	
Private Lessons Each Week	One	Two
John Doane, Jr. (Special Organ rate, see page 16) (40 minute lessons)	\$25.00	
Odile Goddard Frost		\$25.00
Odile Goddard Frost (Special Organ rate, see page 16)	15.00	
	Piano	
Arne Oldberg	45.00	
Victor Garwood	35.00	
Carl M. Beecher	30.00	
Charles J. Haake	30.00	
Margaret Cameron	28.00	
Hila V. Knapp	28.00	
Louis N. Dodge	28.00	
Gail M. Haake	28.00	
Nina S. Knapp	22.00	
Lura M. Bailey	20.00	
Odile Goddard Frost	18.00	
	Voice	
G. A. Grant-Schaefer	50.00	
Alta D. Miller	35.00	
Bertha Beeman	35.00	
Walter A. Stults	30.00	
William H. Knapp	25.00	
Myrtle Hatswell-Bowman	22.00	
Hedwig Brenneman	18.00	
	Violin	
Harold E. Knapp	30.00	
Alfred G. Wathall	20.00	
	Violoncello	
Day Williams	22.00	
	Theory	
Arne Oldberg	45.00	
Louis N. Dodge	25.00	

FEES FOR SPECIAL STUDENTS

These fees are paid for private lessons by students who take vocal or instrumental music only, or a partial course in theory, or the full theory course under certain conditions already mentioned. The rates

are for a quarter of nine weeks; the lessons are a half-hour in length, except where indicated otherwise.

Organ

Private Lessons Each Week	One	Two
John Doane, Jr. (40 minute lessons)	\$30.00	\$54.00
Odile Goddard Frost	15.00	27.00

Piano

Arne Oldberg	30.00	54.00
Victor Garwood	25.00	45.00
Carl M. Beecher	22.00	40.00
Charles J. Haake	22.00	40.00
Margaret Cameron	20.00	36.00
Hila V. Knapp	20.00	36.00
Louis N. Dodge	20.00	36.00
Gail M. Haake	20.00	36.00
Nina S. Knapp	15.00	27.00
Lura M. Bailey	13.50	25.00
Odile Goddard Frost	12.00	22.50
Elizabeth Shotwell Burger	11.00	20.00
Janet M. Hanna	10.00	18.00

Voice

G. A. Grant-Schaefer	33.00	60.00
Alta D. Miller	25.00	45.00
Bertha Beeman	25.00	45.00
Walter Allen Stults	22.00	40.00
William H. Knapp	17.00	31.50
Myrtle Hatswell-Bowman	15.00	27.00
Hedwig Brenneman	12.00	22.50

Violin

Harold E. Knapp	22.00	40.00
Alfred G. Wathall	13.50	25.00

Theory

Arne Oldberg	30.00	54.00
Louis N. Dodge	20.00	36.00

Violoncello

Day Williams	18.00	27.00
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Harp

Walfried Singer	20.00	36.00
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FEES FOR PARTIAL COURSES

One hour a week (Classes AA, B, DD, F, I, K, L, LL, M, P)	\$ 5.00
Two hours a week (Classes D, E, H, J, N, O, R, RR, S) ..	8.00
Three hours a week (Class A)	11.00
Class C (free to those taking other work)	1.50
Class T	10.00
Class U	10.00
Class V	10.00
Class W	5.00
Class WW	5.00
Class X	7.50
Class Y	7.50
Class Z	7.50
Instrumental Ensemble (first year)	5.00
Instrumental Ensemble (second, third and fourth years)	10.00
Physical Culture (free to students in regular courses)	2.50
Children's Classes, one hour weekly	5.00

The above rates apply to students taking a partial theory course and who do not wish to pay the full Theory Fee mentioned under Course Fees. Detailed information regarding the above classes A to Z is given on pages 22 to 28.

PRACTICE FEES

Piano Practice:

One hour a day	\$ 3.00
Two hours a day	6.00
Three hours a day	9.00
Four hours a day	12.00
Three-manual Pipe Organ (including blowing)	40 cents an hour.
Two-manual Pipe Organ (including blowing)	each hour of daily practice, per quarter
Pedal Piano, each hour of daily practice, a quarter	5.00
Combination rate for two manual pipe organ and pedal piano, each hour of daily practice, a quarter	7.50

CHICAGO DEPARTMENT

Class TT, one hour a week	\$ 5.00
Class A or D, two hours a week	8.00
Class A or D with Class TT, three hours a week	11.00

REFUNDS

Private lessons falling upon legal holidays are made up at the convenience of the teacher. Deductions are not made for occasional absences due to illness or other causes. If due notice be given of the necessity for protracted absence on account of sickness, private lessons missed after such due notice is received will be transferred to a later quarter, or the loss divided with the student. Absences prior to such notice cannot receive this consideration.

One-half the fee for class lessons or practice is refunded to a student who withdraws before the middle of a quarter, provided he secures from the Dean a statement of honorable standing, and from a physician a certificate that his health does not permit him to remain in attendance.

A discount of twenty-five per cent on private lessons is allowed to the immediate members of the family of a clergyman who is actively engaged in the work of the ministry. It is not allowed on class instruction or practice.

General Statements

MUSICAL LIBRARY

The school has a valuable reference and circulating library which is part of the Orrington Lunt Library of the University. It is placed in Music Hall for the use of the students during the school year.

In addition to literary works, the school possesses also a large collection of music for ensemble work, including piano-forte duets, trios and quartettes for piano and strings, arrangements of standard overtures and symphonies for piano and strings, as well as many full orchestra scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of part-songs is also available for the use of the sight-reading and choral classes.

EXAMINATIONS

REGULAR EXAMINATIONS are held at the close of each semester in the studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

SECOND EXAMINATIONS are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination. No student may take more than one *second examination* for the same item of credit.

GRADES OF SCHOLARSHIP

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Registrar and is entered on record. Standing is expressed, according to a proficiency, in grades A, B, C, D, E, F.

Grade A denotes superior scholarship; grade B, good scholarship; grade C, fair scholarship; grade D, poor scholarship; grade E, a condition which may be removed by a second examination; grade F, a failure removable only by repetition of the subject in the class. Work of grades A, B, and C is counted toward a degree or diploma. Work of grade D may also be counted toward a degree of diploma, but not more than one-fifth of the work done under this Faculty offered to meet the requirements for graduation may be of this grade.

Work reported as of grade E must either be made good at a second examination within nine months, or must be taken again in the class-room if credit is to be obtained.

Work reported incomplete at the end of any semester, and not made good before the close of the next semester, can thereafter be given credit only under the conditions which apply to work reported as of grade F.

Students who do not take the regular examination in any subject at the close of the semester are reported absent, and credit for that subject can only be obtained by passing a Second Examination at the proper time.

Undergraduates are not allowed credit for work done *in absentia*. Only those who have duly registered and have regularly pursued their studies in attendance at class are admitted to examinations.

The semester record of each undergraduate is sent by the Secretary to the student's father or guardian. Failure in any semester to secure grade A, B, or C for at least forty per cent of the work undertaken by him will necessitate a student's withdrawal from the theoretical classes.

ABSENCES FROM CLASS EXERCISES

Students are expected to attend all the regular exercises in the courses for which they are registered. If, in any semester, the absences of a student in a single course exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional or preliminary qualifying examination* in that subject. When a student's absences in any study exceed one-sixth of the total

requirements in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered by the Faculty of the School of Music, which has power to restore the cancelled registration at its discretion.

PREPARATORY AND CHILDREN'S DEPARTMENT

A Preparatory Department is maintained by the School, where excellent instruction may be obtained in piano, violin, voice, or theory, at moderate rates.

When young children, as beginners in music, take private instruction in piano, two half hour lessons per week are entirely insufficient to give them that fundamental training which is necessary in the early stages. The young student is presented with so many complicated problems that both teacher and pupil are apt to be discouraged. These complications may be greatly reduced by systematic class work away from the key-board, in which the various physical and esthetic problems may be worked out separately and presented in attractive form.

While this work forms the best possible preparatory for individual instruction, private lessons in addition should be taken from the start whenever possible.

The quarters coincide with those of the regular school, being nine weeks in length. For information send for Special Bulletin.

AFFILIATED AND ACCREDITED SCHOOLS

The preparatory school of the University, known as the Grand Prairie Seminary, located at Onarga, Illinois, has an excellent music department at which part of the regular courses of the School of Music may be pursued. For information address Henry Hoag Frost, President, Onarga, Illinois. The North Shore School of Music, Leland and Evanston Avenues, Chicago, is an accredited school, whose courses prepare for advanced standing in the regular courses. For information address Charles J. Haake, Director.

PHYSICAL CULTURE

The magnificent gymnasium erected for the University by Mr. James A. Patten at a cost of three hundred thousand dollars is the largest in the country. A special feature of the building is the large indoor athletic field, 217 by 120 feet, where all forms of track athletics, including baseball and football practice, may be conducted during the winter season in a temperature approximating that of sum-

mer. This room is used for the four Chicago North Shore Music Festivals and for the principal events of the Commencement seasons of the University, audiences of 4,500 being accommodated. The equipment of the building includes a gymnasium floor of 7,200 square feet fitted with apparatus for class work. In this room the concerts of the Evanston Musical Club were held during the past season. It is well adapted for the purpose, with ample space for the chorus, orchestra and audience, and, like the larger room used for the festivals, is acoustically excellent. A smaller room for boxing, fencing, wrestling, and for use of special apparatus, is provided; likewise a beautiful swimming pool, 25 by 60 feet, finished in marble and white tile. There are social rooms, offices, trophy hall and locker rooms.

Separate classes are maintained for men and women, and special hours set apart for the alternate use of the swimming pool.

The student entering gymnasium classes is tested for his health, strength, and muscular development, and any physical defects are carefully noted. Exercises, based on scientific principles, are prescribed to meet individual needs, and to give increased health, strength and symmetry of body. A locker fee of \$2.00 a semester is charged all students entering classes.

These classes are free to Regular Course Students, and a fee of \$2.50 a quarter is charged to Special Students.

Hours for Men

Gymnasium—11:20 to 12:20 daily; 4:00 to 6:00 daily.

Swimming Pool—10:00 to 11:30 daily; 2:00 to 3:00 daily, except Saturday; 4:00 to 6:00 daily, except Saturday.

Exercising Room—9:00 A. M. to 6:00 P. M.

Hours for Women

Gymnasium—10:30 to 11:20 daily; 2:00 to 3:00 Monday, Wednesday and Friday; 3:00 to 4:00 Monday, Tuesday and Thursday.

Swimming Pool—11:30 to 12:10 daily; 3:00 to 4:00 daily, except Saturday.

SCHOOL OF MUSIC SYMPHONY ORCHESTRA

During the past season, under the charge of the Director of the Violin Department, this organization has greatly enlarged its scope and efficiency. It now comprises over sixty members and embraces

all the instruments of the modern symphony orchestra with the exception of the harp, the English horn, the bass clarinet and the double bassoon. The string section is unusually good, comprising among its players many talented and experienced players. A few professional players assist with the more unusual wind instruments. A glance at the programs given on page 73 will show that some of the finest examples of orchestral music are played. The orchestra not only supplies the College community with fine concerts, but also gives invaluable routine and experience to its own members in orchestral playing, to piano and violin students in the performance of concertos, and to vocal students in singing arias with complete orchestral accompaniment.

CHORAL SOCIETY

The Evanston Musical Club is a choral society of one hundred and seventy-five voices composed of local residents and students who can qualify for membership. The Dean of the School of Music is director of the club. Its purpose is to give great choral works in the best possible manner, and it has an enviable list of achievements of this character. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Chicago Symphony Orchestra, it presents a class of work which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform in the West the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak, Bach and Franck. At the Louisiana Purchase Exposition at St. Louis in the summer of 1904 the Club won the second prize of \$3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. An annual fee of \$2.50 is charged University students. Three concerts are given each season, one of which is Handel's "Messiah." All students in regular courses are required to attend these concerts. See the Appendix, page 68, for lists of works which have been performed.

THE A CAPPELLA CHOIR

The A Cappella Choir is an organization of advanced vocal students for the performance of unaccompanied choral music, espe-

cially that of the great mediæval masters such as Palestrina, Orlando di Lasso, Bach and others. In tone quality, balance of parts, purity of intonation, and artistic interpretation, the choir aims at the highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics.

The choir is composed of a small body of picked voices rehearsing twice weekly. The piano is not used at rehearsals, and the singers thus become expert in accuracy of intonation, and develop a feeling for absolute pitch. The experience to be gained in this organization is invaluable to the prospective soloist or quartette singer. A no less important function of the choir is to bring before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make it really effective.

The choir holds itself in readiness to appear at University functions, and gives a number of concerts each year in Evanston, Chicago and adjacent towns.

For list of works sung by this choir, see Appendix, page 70.

THE CHICAGO NORTH SHORE MUSIC FESTIVAL

In 1908 the Chicago North Shore Festival was organized for the purpose of giving music festivals on a large scale. The fifth festival of the series was given in the week of May 26 to 31, 1913. In a short space of time these vast musical gatherings have grown to rank with the long-established festivals of Worcester and Cincinnati in artistic merit and importance. The adult chorus of 700 voices is considerably larger than that of any permanently organized society in the country, and the children's chorus of nearly 1,500 singers is a prominent feature of the festivals. The famous Chicago Symphony Orchestra, founded by Theodore Thomas, forms the orchestral contingent and the greatest soloists available are secured. For an auditorium, the great indoor athletic field of the Northwestern University Gymnasium is used. This forms a magnificent concert hall, accommodating four thousand people. The acoustic properties are remarkably good, perhaps unexcelled anywhere in a building of its size. The great gymnasium, with its broad terraces and formal gardens leading to the spacious marble trophy room, forms a sumptuous entrance and foyer to the concert hall.

It is only under conditions such as these that music makes its supreme appeal, and the student is fortunate indeed who can thus have his imagination aroused and his musical blood stirred. As singer

or auditor, such occasions will enlarge his musical horizon and fire his ambition.

The artistic oversight and the preparation of the choral masses is under the immediate direction of the Dean of the School of Music, while one hundred and twenty prominent citizens forming the Chicago North Shore Festival Association assure financial backing to the great undertaking. The five festivals have, however, netted a small profit in spite of the great expenses incurred. The next festival will be held in May, 1914. For programs of the five festivals, see Appendix, pages 65 to 68.

STUDENTS' RECITALS AND SOLO CLASSES

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear, when directed by their instructors. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

These classes are made part of the regular courses, and attendance upon them is required by all entering these courses. Thirty-eight student recitals were given in the past year.

STRING QUARTETTE

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past eighteen years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the Appendix, pages 68 to 70, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be overestimated. The string quartette is open for engagements. Dates may be arranged through the Secretary of the school.

ARTISTS' SERIES

Nine years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per quarter, which is charged each student registering in the School, gives admission to this valuable series of concerts. For programs of the past season see Appendix, pages 71 to 73.

CONCERT ADVANTAGES

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half performed if frequent opportunities be not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the finest organizations in the world, founded by Theodore Thomas gives a series of twenty-eight concerts under Frederick Stock, the successor to Theodore Thomas. These concerts are given in Orchestra Hall, Chicago, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended. Tickets for these concerts may be obtained for twenty-five cents.

Besides the concerts already mentioned by the Evanston Musical Club and the Festival Association, the Apollo Musical Club of Chicago gives three oratorio performances each year, with the best available solo talent. Also the Musical Art Society of Chicago gives two notable concerts each season.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

When to these attractions are added the faculty concerts of the School, the thirty or forty student recitals and the weekly solo classes,

the student has the opportunity for becoming familiar with a vast amount of the best music.

PIANOS AND ORGANS

The Mason & Hamlin and the Cable pianos are used in the School of Music for teaching and practice purposes, and for all concerts and recitals. The School uses thirty-eight instruments, in grands and uprights.

A Casavant three-manual pipe organ, a Kimball two-manual pipe organ, a three-manual vocalion organ and a pedal piano are available in the School for the use of organ students.

BOARD IN EVANSTON

Room rent in town costs \$1.00 to \$2.00 per week for each occupant. Board with room in families, \$5.00 to \$8.00 per week. Board in clubs, \$3.00 to \$4.00 per week.

The University is making provision for the men students in the new dormitory quadrangles on the north campus. Reservations should be made by addressing Registrar, College of Liberal Arts, Evanston, Illinois. Men may secure comfortable homes in private families. Clubs are also formed, in which the cost of board is reduced to a minimum, but board in clubs cannot be secured in advance by newcomers.

Accommodations in private homes are also available for young women in case there is no available room in the dormitories.

There are three dormitories for young women—Willard Hall, Pearsons Hall and Chapin Hall; but owing to the large number of students in attendance these dormitory facilities are in great demand, and they are frequently engaged long in advance.

The largest, Willard Hall, is under the immediate oversight of the Dean of Women, who lives in the building and associates with the students as a friend and adviser. Rooms in Willard Hall are reserved for students in the College of Liberal Arts and for School of Music students who are registered for ten or more hours in the College of Liberal Arts, until September first, after which applications from any music students will be considered in the order of priority.

Additional dormitories for women in close proximity to the School of Music are available for music students. These dormitories are conducted under the supervision of the Dean of Women in the same manner as Willard Hall, and the rates are from \$6.00 to \$9.00 per week. A descriptive circular may be had upon request.

Pearsons Hall and Chapin Hall are intended for students of limited means, and are in charge of an association of women residents in Evanston, incorporated as the Women's Educational Aid Association. This association considers the claims of all applicants for admission and has a friendly supervision over the residents of these halls. The lighter housework of Pearsons and Chapin Halls is done by the young women residing in them, under the direction of a competent matron. Thus the expenses of living are materially reduced.

It is usually necessary to make application for admission to Chapin, Pearsons and Willard Halls several months in advance, as accommodations there are in great demand.

All women students, wherever they reside, are under the supervision of the Dean of Women and are expected to conform to the general regulations prescribed for the conduct of those living in the Halls.

Students living in Willard Hall pay for board and room from \$6.25 to \$7.25 a week, quarterly in advance, according to the desirability of the room.

In Pearsons Hall and Chapin Hall students pay for board and room \$145 a year, in quarterly instalments, at the beginning and at the middle of each semester, and are required to assist in the lighter housework.

For further information respecting Willard Hall, letters of inquiry should be addressed to Willard Hall, Evanston, Illinois; and for information respecting Pearsons or Chapin Halls letters should be addressed to the Corresponding Secretary of the Woman's Educational Aid Association, Evanston, Illinois.

A list of boarding places is kept at the office of the School, and students are assisted in finding satisfactory quarters.

Choice of rooms and boarding places is subject to the approval of the Dean of the School of Music.

Young women students are not permitted to room in the same house in which young men students reside.

VISITING NURSE

Oversight of the health of all non-resident women students of the School of Music is exercised by a trained nurse, who visits the dormitories and boarding houses occupied by them, giving attention to the general sanitary conditions of the house as well as to the health of the women. It is her aim to guard against the necessity for calling a physician, but she sees that no young woman needing atten-

tion is neglected. In case of illness she is consulted before a physician is called, except in cases of emergency.

By this provision, notwithstanding the special fee which is charged to non-resident women students, much may be saved to the young women in physicians' charges.

ESTIMATE OF EXPENSES

As an aid to prospective students in calculating the probable total expense of their music study, and as a supplement to the table of fees on pages 37 to 40 the following estimate is given of a year's sojourn in Evanston for the typical regular course student taking one major study in Course I:

FIXED CHARGES

Matriculation Fee, paid but once.....	\$ 5.00
Registration Fee, \$1.00 a quarter.....	4.00
Theory Fee, \$22.50 a quarter.....	90.00
Incidental Fee, 50 cents a quarter.....	2.00
Musical Club Tickets, 50 cents for each of two quarters.....	1.00
Visiting Nurse Fee, \$2 a semester.....	4.00
Text-books, Sheet Music, etc., estimated.....	12.00
 Total Fixed Charges.....	 \$118.00

VARIABLE CHARGES

<i>To a Piano Student</i>	Minimum	Maximum
Piano Lessons, two a week, at the reduced fee granted to regular students.....	\$ 72.00	\$180.00
Piano Practice, 3 hours daily.....	36.00	36.00
 Fixed Charges as above, added.....	 \$108.00	 \$216.00
 Total	 \$226.00	 \$334.00

To a Vocal Student

Vocal Lessons, two a week, at the reduced fee granted to regular course students.....	\$ 72.00	\$200.00
Vocal Practice Room with use of piano, 3 half-hour periods a day, \$4.50 a quarter.....	18.00	18.00
 Fixed Charges as above, added.....	 \$ 90.00	 \$218.00
 Total	 \$208.00	 \$336.00

To a Violin Student

Violin Lessons, two a week, at the reduced fee granted to regular course students.....	\$ 80.00	\$120.00
Violin Practice Room, 4 hours daily.....	16.00	16.00
	\$ 96.00	\$136.00
Fixed Charges as above, added.....	118.00	118.00
Total	\$214.00	\$254.00

To an Organ Student

Organ Lessons, one a week, at special rate.....	\$ 60.00	\$100.00
Organ Practice, one hour daily.....	30.00	70.00
Pedal Piano Practice, one hour daily.....	20.00	20.00
	\$110.00	\$190.00
Fixed Charges as above, added.....	118.00	118.00
Total	\$228.00	\$308.00

An estimate for a student in the Course in Public School Music Methods is as follows:

FIXED CHARGES

Matriculation Fee	\$ 5.00
Registration Fee, \$1.00 a quarter.....	4.00
Theory Fee, \$32.50 a quarter.....	130.00
Incidental Fee, 50 cents a quarter.....	2.00
Visiting Nurse Fee, \$2 a semester.....	4.00
Text-books, Sheet Music, etc., estimated.....	12.00
Total Fixed Charges.....	\$157.00

VARIABLE CHARGES

	Minimum	Maximum
Vocal or Instrumental Lessons, two a week at the reduced rate granted regular course students.....	\$ 72.00	\$200.00
Practice, 3 half-hours to 3 hours daily.....	18.00	36.00
	\$ 90.00	\$236.00
Fixed Charges, as above, added.....	157.00	157.00
Total	\$247.00	\$393.00

If the student comes to the Public School course with advanced standing in Harmony and Ear-training, and expects to complete the course in one year, the fixed charges of \$157.00 will be increased to \$197.00.

The maximum rates quoted include private lessons with the head instructors, and in case of piano and vocal study a choice of instructors will be found at rates varying between the two extremes. The cost of organ practice may also be varied.

The above estimates include one literary study in the College of Liberal Arts or the Academy; but any additional studies there or in the School of Music are charged at Special Student rates.

SELF-HELP

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in exchange for board and room. Evanston offers unusual opportunities for self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been students in the University.

Common tasks performed by students are the care of lawns and furnaces, bookkeeping, various forms of clerical work, stenography, serving as salesman in the stores in Evanston or Chicago, canvassing, and many other occupations. The University publishes a leaflet on this subject which may be obtained by addressing the Registrar's Office, University Hall, Evanston.

There is little clerical work in the University offices or in the stores of Evanston that is available for young women, unless they can give their full time to it. The main reliance of young women needing to earn their way is in the lighter domestic service of Evanston homes. Such students are not regarded as servants, but are treated with consideration and given the time necessary for class-work and for study. Some young women performing this kind of service find their relations so agreeable that they spend several years in the same home. It is essential that the young woman have experience in housework. For several years past there have been more calls for such student help than could be supplied.

It is not practicable to negotiate for such places by correspondence. The student therefore should be in Evanston a week or two before the opening of school, and pursue the matter in person.

The College Y. M. C. A. and the College Y. W. C. A. conduct free employment bureaus for students, and their respective secretaries may be addressed or consulted personally.

POSITIONS

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as a piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of securing a good position.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

MISCELLANEOUS INFORMATION

Students are required to register in the office of the School of Music at the beginning of each quarter, before taking lessons.

Students may enter at any time for the unexpired portion of a quarter, otherwise registration can be made only for a full quarter.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students may not appear in public performances without consent of their instructors.

Students may not continue in the theoretical courses without passing the examinations.

Unsatisfactory work, misconduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Music students taking no other work are required to practice three hours a day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

Students are not permitted to change their registration without consulting the Dean, nor to reduce the amount of work originally planned without written permission from parent or guardian.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families, application blanks must be obtained and properly filled out and returned to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs \$60.00 a year. More than one study costs the full tuition of \$100.00 a year.

To "Special Students" in the School of Music a single study in the Academy costs \$39.50 a year. More than one study costs the full tuition of \$84.00 a year.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term to secure more favorable lesson and practice hours.

Prospective students who are desirous of personal consultation during the summer regarding their studies are requested to make appointments by mail.

Owing to the crowded condition of the School of Music, students desiring to study with leading teachers are advised to make application to the Secretary for time some months in advance of the fall opening.

The Summer School Bulletin and Catalogue Bulletin are issued in April and July respectively. Bulletins will be mailed to any address without charge upon application to either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN,
Secretary

PETER CHRISTIAN LUTKIN,
Dean

Register of Students for 1912-1913

POST GRADUATES

Berry, Loretta.....	Evanston	Jones, Edith Cox.....	Granville, O.
Brenneman, Hedwig.....	Evanston	Lutton, Charles Edwin.....	Evanston
Carter, Gertrude.....	Evanston	Macdonald, Mary Edna....	Evanston
De Shazo, Susie Laverne.....	Memphis, Tenn.	Raymond, Margaret.....	Evanston
Hanna, Janet Maureen.....	Evanston	Weis, Ezra Herman Franklin..	
			Reddick

STUDENTS IN REGULAR COURSES

Ady, Clara N.....	Chicago	Bruce, Jean Kathryn.....	
Alderson, Clara Alice.....	Alta, Ia.		Rogers Park, Chicago
Allen, Guy Corken.....	Evanston	Buck, Helen Margaret.....	Chicago
Aller, Anna...Ravenswood, Chicago		Burkhard, Julia Luella.....	
Allison, Julia.....	Cherokee, Ia.		Trinidad, Colo.
Anderson, Della Mary..Clearfield, Pa.		Bushinger, Mary Gephart.....	Monte Vista, Colo.
Anderson, Grace Emilye.....	Ravenswood, Chicago	Butler, Bernadette Mary.....	
Anderson, Jessie Elizabeth.....	College Springs, Ia.		Ishpeming, Mich.
Anderson, Miriam Diana.....	Clearfield, Pa.	Callahan, Samuel Miller..Winnetka	
Anfinsen, Lyda Della.....	Leland	Cardoff, Bessie Adelia.....	
Annett, Thomas Howard....Galena			Owatonna, Mich.
Arnold, Frances Elizabeth..Evanston		Carlton, Edith Marion.....	
Ayers, Florence.....	Wilmette		Laurium, Mich.
Ballew, Martha Kathryn...Evanston		Carringer, Jennie Marie.....	
Barkman, John Peter..Hillsboro, Kan.			Denver, Colo.
Bartlett, Edna.....	Omaha, Neb.	Carter, Florence Gertrude.....	
Bartz, Clarence William.....			Union City, Ind.
	Stevensville, Mich.	Catterall, Elizabeth Seaman.....	
Beddow, Bernice Iona..Waukon, Ia.			Galveston, Tex.
Beddow, Opal Katherine...Evanston		Clark, Frances Trephana.....	
Bell, Pauline Hortense.....	Kewanee		Maquoketa, Ia.
Benson, Olivia.....	Chicago	Colony, Eleanor Melinde..Salem, Ore.	
Bentley, Margaret Ellen.....		Cook, Emma Lucile..La Crosse, Ind.	
	Edgerton, Wis.	Cook, Maude Ethel.....	
Bernhisel, Helen Louise....Evanston			Arkadelphia, Ark.
Boettcher, Marie Gladys..Traer, Ia.		Cooke, Elma Rae.....	Evanston
Bond, Carrie Bell...Monticello, Ark.		Crain, Lucille Ethelyn..Linton, N. D.	
Bowman, Ruth.....	Canton, O.	Crane, Camilla Mary.....	
Bradley, Mida Elizabeth.....	Chillicothe, Mo.		Rogers Park, Chicago
Bringgold, Inez May.....		Crissey, Florence Eunice.....	
	West Concord, Minn.		Janesville, Wis.
Brown, Elizabeth.....	Evanston	Cuba, Lillian Irene...Schuyler, Neb.	
Bruce, Helen Louise.....	Boise, Ida.	Curtis, Cheryl Maria.....	Sheffield
		Curtis, Mahalia Alice....E. St. Louis	
		Curtis, Stella.....	Monona, Ia.
		Daisy, Cornelia B.....	Chicago

Davis, Mignon.....	Rockford	Hatch, Florence Nightingale.....
De Coudres, Mary.....	Evanston	Zenda, Wis.
De Golyer, Helene Caroline.....	Evanston	Hayes, May.....
.....		Dwight
De Groff, Elizabeth Mae.....	Princeton	Hazen, Dorothy.....
Diehl, Olive Lavonne.....		Toulon
.....		Heathcock, Ocla Wickham..Chicago
Dudley, Majorie Eastwood, Evanston		Hebblethwaite, Anna Kathryn..
Dunn, Gertrude E.....	Chicago	.....
Dupuis, Marie.....	Savannah	Evanston
Dutton, Dorothy.....	Nevada, Ia.	Heidemann, Esther Anna.....
Elsdon, Cythera.....	Chicago	Waterloo, Wis.
Emerson, Rose Cecelia.....	Evanston	Herrick, Mary.Ravenswood, Chicago
Erikson, Edith Alberta.....		Hibler, Margaret Jane.....Chicago
.....	Crystal Falls, Mich.	Hilfer, Drena
Eversz, Winifred.....	Evanston	Chicago
Evans, Kathryn Lily..Muscoda, Wis.		Hjerleid, Helene.....Decorah, Ia.
Fabian, Margaret.....	Evanston	Hocker, Goldie Susan.Durango, Colo.
Falcon, Myrtle Nightingale.....		Hoff, Reva Clair.....Danville
.....		Holdstock, Rebecca.....
Fallis, Clara Louise.....	Danville	.....
Fargo, Margaret Isabel.....	Evanston	Rogers Park, Chicago
Farmer, Gwendolyn.....	Vandalia	Holland, Berenice.....
Fellows, Mary C.....	Chicago	.....
Flanigan, Agnes M.....	Chicago	Lake Geneva, Wis.
Fratt, Gertrude Jane..Racine, Wis.		Holmes, Alice.....Evanston
Frease, Helen Gertrude..Canton, O.		Hoover, Bernice Alberta...Freeport
Frey, Vera Ethelyn..Tacoma, Wash.		Houston, Gertrude.....
Frisbie, Roger Corr.....	Marseilles	Joliet
Frost, Ethel Grey.....	Evanston	Howard, Edith Abigail.....Oregon
Ganschow, Theodore Fred.....		Howard, Vesta Janette..Farmington
.....		Howe, Charles Merwin, Jr.....
Gildemeister, Louise Matilda..		.....
.....		Evanston
Goodsmith, Ruth Bowen.....		Hoyt, Clara Maude...Decorah, Ia.
.....		Iltis, Leon.....Duluth, Minn.
Gordon, Charlotte Rose.....	Havana	Jacobs, David.....St. Louis, Mo.
Gray, Leon Duane..Edmore, Mich.		Jacobsen, Viola Signe.....
Greeley, Martha Helen...Winnetka		.....Ravenswood, Chicago
Greig, Clarissa Ella...Cherokee, Ia.		Johnson, Alice Irene.....
Griffin, Helen.....	Creston, Ia.	.....
Hamilton, James..Birmingham, Ala.		Rogers Park, Chicago
Hamilton, Wilha.....	Saybrook	Johnson, Helen Louise.....Evanston
Harbaugh, Bertha Florence....		Jones, Adaline Nelle..Omaha, Neb.
.....		Jones, Edith Maldwyn.....
Hardy, Helen Leota.....	Highland Park, Ill.	....Llanfyllen, N. Wales, G. B.
.....		Jones, Glenna.....Kingston, Mo.
Harper, Pauline Rachel.....	Oklahoma City, Okla.	Jones, Irene Mildred.....
.....		.....Williamsburg, Ia.
Harris, Gladys.....	Pembina, N. D.	Jones, Josephine..... Danville
Harrison, Constance.....	Evanston	Kahlo, Ethel Corinne.....Evanston
		Kappes, Marion.....Evanston
		Keig, Mabel Agnes.....Lockport
		Kincaid, Ruth.....Farmer City
		Klein, Grace Anna Frances.Chicago
		Klooster, Hazel Irene....Oak Park
		Klopp, Adah Eulalia..Omaha, Neb.
		Knoll, May Techla.Union City, Ind.
		Knox, Mary Louise.....Sheffield
		Kyle, Harriet.....Havana
		Landon, Ruby.....Payette, Ida.

Larson, Lena T.....	Chicago	Myers, Gladys Ruth.....	Sheldon, Ia.
Lennox, Fama.....	Marshalltown, Ia.	Nelson, Charlotte Christine.....	Evanston
Lindsay, Gertrude Ida.....		Nelson, Marjorie Antoinette.....	
	Escanaba, Mich.		Owatonna, Minn.
Ling, Edith Maude.....	Sheldon, Ia.	Noren, Earl Clement.....	Evanston
Lister, Vesta Maye.....	Newton, Ia.	Parrill, Vena Grace.....	Farina
Livingston, Clare Pearl.....	Moline	Pate, Lillian Ruth.....	Yorkville
Lusk, Milan Edward.....	Wilmette	Patton, Corinne Moore.....	
Mangrum, Jessie Villa.....	Chapin		Catlettsburg, Ky.
Manuel, Bessie.....	Kearney, Neb.	Perry, Gertrude Elizabeth.....	
Marsh, Mabel.....	Grand Junction, Colo.		Williamsburg, Ia.
Martin, Anna Belle.....		Pike, Bessie Maria.....	Plainfield
	Iron Mountain, Mich.	Purcell, Dorothy.....	Evanston
Martin, Arthur Stanley.....	Calumet, Mich.	Pyle, Grace Elizabeth..	Morrill, Kan.
Martin, Estelle Ruth.....	Chicago	Reinke, Meta Julia..	Marinette, Wis.
Marvin, Marie Bianca.....	Evanston	Rhodes, Louise Jane.....	Savanna
McAdams, Cecelia Lora.....	Chicago	Riley, Norah Cecilia.....	Chicago
McAffee, William Hugh.....		Rime, Luella Christina.....	
	St. Paul, Minn.		Dell Rapids, S. D.
McCague, Mary Gertrude.....		Rime, Olga Henriette.....	
	Omaha, Neb.		Dell Rapids, S. D.
McClanahan, Richard Harold..		Robinson, Marguerite Rose.....	
	Rushville, Ind.		Hampton, Ia.
McGillen, Josephine.....		Rollins, George Alcuin.....	
	Ravenswood, Chicago	Roper, Ellwyn.....	Hobart, Ind.
McGuffage, Mary Emma Cecilia		Roquemore, Bennye Mae.....	
	Chicago		Coleman, Tex.
McKinney, Grace Katherine....		Ruegnitz, Rose Lena.....	Elgin
	Wingate, Ind.	Rund, Anna.....	Bessemer, Mich.
McQuillen, Mary Aline.....		Sand, Minnie Edna.....	Geneseo
	Mishawaka, Ind.	Sand, Tina Henrietta.....	Geneseo
Mellow, Olive Mae.....	Lacon	Saurer, Harold Dale..	Bluffton, Ind.
Messiter, Sue D.....	Chicago	Schermerhorn, Bernice..	Attica, Ind.
Meyer, Milton W..	Red Wing, Minn.	Schweitzer, Eleanor.....	Chicago
Miller, Anna ..	Ravenswood, Chicago	Sears, Ruth.....	Marceline, Mo.
Miller, Mamie Marguerite.	Evanston	Sherman, Mabel Eileen.	Washta, Ia.
Mitchell, Margery Anna.....		Shoaf, Katie Lou..	Covington, Tenn.
	Richland Center, Wis.	Simmons, Joseph.....	Bluffton, Ind.
Mohney, Myrtle Elizabeth....		Simonson, Mabel Ella.....	
	Geneseo, Kan.		Emmetsburg, Ia.
Mondereau, Le Roy..	Meadville, Pa.	Simpson, Georgiana Ethel.....	
Moore, Mary Emma....	Oregon, Mo.		Fort Morgan, Colo.
Morgan, Nellie R.....	Chicago	Spencer, Marjorie Elizabeth....	
Morgan, Russell Van Dyke....			Kansas City, Mo.
	Burlington, Ia.	Steele, Marie Patterson.....	
Morse, Helen Ide....	Faulkton, S. D.		Lansing, Mich.
Mote, Harriett Alberta.....		Stewart, Katherine Doris.	Boise, Ida.
	Union City, Ind.	Stringham, Edwin John.....	
Mountain, Charles Wesley.	Evanston		Kenosha, Wis.
Muse, Elizabeth....	Mason City, Ia.	Strock, Katharine....	Denver, Colo.
Myers, Emil Frey....	Tribune, Kan.		

Strohm, Albert Johann.....	Evansville, Ind.	Walters, Mildred...Logansport, Ind.
Strong, Bethena Pavey.....	Canton	Walton, Ruby La Verna.....
Stubbs, Eva Lorene.....	Mound City, Mo.	.....Scales Mound
Stults, Frances Willard....	Evanston	Ward, Clara Mae...Marinette, Wis.
Swingley, Mark Everett....	Oregon	Warner, Effie Pearl....Sabetha, Kan.
Taecker, Bertha Louise.....	Watertown, S. D.	Warren, Daffodil Besse.....Xenia
.....		Waterman, Ella Marie..Creston, Ia.
Talmage, Mildred Columbia...	Onawa, Ia.	Watts, Gaywood Lucille.....
.....		.....Sutherland, Ia.
Taylor, Florence	Evanston	Watts, Stella May....Elkhart, Ind.
Teale, Freda Marie.....	Leon, Ia.	Webb, Marion.....Elbrun
Thompson, Blanche A.....	Tiskilwa	West, Edna May.....Loda
Thompson, Marguerite.....	Wilmette	Wheeler, Jeanne Kay.....Onarga
Thorne, Lois May..Janesville, Wis.		Wheeler, Lora Louese.....Onarga
Travis, Florence.....	Evanston	Whitacre, Wilma Loretta.....
Van Pelt, John Amos....	Galesburg	.....West Liberty, Ia.
Vincent, Esther Hayes.....	Chicago	Wiley, Rosalie.....Edgerton, O.
Wackerbarth, Neva.....		Williams, Julian Raymond.....
.....		.....Omaha, Neb.
Walsh, Margaret Mary.....		Wolber, Edna Pearl...Milledgeville
.....		Wolfinger, Edna Eulalia.....
Walter, Alberta Elizabeth.....		.....Ravenswood, Chicago
.....		Wyckoff, Irving Orlando.....
Chatsworth		.....Rock Rapids, Ia.

SPECIAL STUDENTS.

Allen, Geraldine Lenore.....	Laurens, Ia.	Bonbright, Dora Josephine.Evanston
.....		Braastad, Borghild Margaret...
Allen, Harriet Gladys..Cherokee, Ia.		.....Ishpeming, Mich.
Allison, Ruth Elizabeth....Kirkland		Bradford, Aura Lorraine.....
Antunes, Herbert Francis.....		.....Storm Lake, Ia.
.....		Brandriff, Mrs. Lola C....Glencoe
Ayres, Clara Darling..Pierre, S. D.		Bray, Harriet Frances...Waukegan
Bailey, Hillary....Wolcottville, Ind.		Breytspraak, Alice.....Evanston
Baker, Charles William.....		Brickman, Ruth Louisa..Eldora, Ia.
.....		Buck, Bernice Louise.....
Muscatine, Ia.		.....Lake Charles, La.
Barnard, Margaret.....Evanston		Buelow, Laura Veronica.....
Beal, Catherine Lucile.....Dixon		.....Waupun, Wis.
Bearup, Marion Lindon....Evanston		Cable, Elizabeth Tennis.....
Bennett, Martha Yule....Evanston		.....Hubbard Woods, Ill.
Bentley, Vera Eloise.....Evanston		Cain, Ethel Millicent.....Freeport
Berry, Eleanor Mary.....Evanston		Calkins, Edna May Lucile.Winnetka
Berry, Katharine Kelley.....		Carter, Eleanor Consider..Evanston
.....Richland Center, Wis.		Carter, Louise.....Evanston
Betts, Myrna Gertrude.....		Case, Helen Lillian.Highland, Kan.
.....Oklahoma City, Okla.		Chamberlin, Naomi Belle.Panora, Ia.
Blair, Margaret Rebekah...Evanston		Chase, Anna Louise..La Porte, Ind.
Bloom, Merle Ethelyn.....		Clapp, Margaret Russell...Evanston
.....		Coffman, Ansell V.....Evanston
Bollman, Frederick Keegan....		Cowdery, Corene .....Chicago
.....		
Gas City, Ind.		

Cox, Mrs. Viva Dora.....Chicago	Hostetter, Eunice Lillian....Chicago
De Golyer, Mrs. Ellen C..Evanston	Hotaling, Grace Harriet.....
Dobson, Ella .....	.....Fond du Lac, Wis.
Doland, Elizabeth Irene.....	.....
.....Olathe, Colo.	.....
Dopkins, Florence Sarepta.....	.....
.....Bethany, Mo.	.....
Drennan, Grace Dexter.....	.....
.....Corning, Ia.	.....
Dufford, Leila Margaret...Evanston	.....
Dutton, Viva Erma.....	.....
.....Charles City, Ia.	.....
Dwight, Caroline Goodyear....	.....
.....Evanston	.....
Eddy, Martha Isabella....Evanston	Jackson, Florence May.....Freeport
Emrich, Anna Betts.....Wilmette	Jacobson, Emma Louise....Chicago
Erickson, Ruth Dorothy....Evanston	Jennings, Marion.....Sterling
Evans, Edgar James..Braddock, Pa.	Johnson, Mrs. C. E.....Evanston
Fate, Heber Bingham.....Lena	Jones, Florence Kathryn..Evanston
Feiler, June.....Evanston	Jones, Mabel Anne.....Evanston
Fike, Mazie Anne....Claypool, Ind.	Keen, Evelyn Hutt.....Evanston
Finger, Dorothy Doolyn.....	Kelly, Helen.....Evanston
.....Ft. Collins, Colo.	Kiess, Mary Henriette.....Glencoe
Foster, Elinor.....Evanston	Kimball, Maurine Winifred..Elgin
Gardner, Wilhelmina Phillips..	Kingsbury, Clara Slocum..Evanston
.....Chicago	Kisch, Mary Harriett.....Evanston
Garnett, Alice Barnes....Evanston	Kierland, Rosa Madeline.....
Goddard, Etta.....Sterling, Colo.	.....Rushford, Minn.
Greene, Katharyne Allerton...	Koerber, Mrs. Barbara...Winnetka
.....Winnetka	Konsberg, Alma Charlotte..Evanston
Gutell, Mabelle Beatrice.....Odell	Krauser, Elizabeth Burg.....
Hall, May Elizabeth.....Evanston	.....Rogers Park, Chicago
Hanna, Winifred Cora.....Evanston	Kuss, Mrs. Hazel A.....Gary, Ind.
Harkness, Cornelia Virginia.....	Larrabee, Edith Pearl..Fayette, Ia.
.....Evanston	Lee, Mrs. Jessica Condict..Evanston
Harkness, Nathan James...Evanston	Letzler, Margaret C.....Evanston
Harpham, Helen	Lipke, Esther Sarah...Crosby, N. D.
Harwood, Lillian May....Evanston	Little, Bessie.....Evanston
Hauser, Woodling Maurice....	Loehr, Adele Marie....Carlinsville
.....Evanston	Lord, Margaret Burnham..Evanston
Hendee, Florence.....Lewiston	Madsen, Meyer Andrew.....
Henderson, Adeline Louise..El Paso	.....Casper, Wyo.
Henline, Roy Biggs..Kearney, Neb.	Mahood, Robert Earl..Sioux City, Ia.
Henning, James Weaver.....	Manning, Lura.....Evanston
.....Winchester, Ind.	Marbold, Margaret Ann..Greenview
Hoag, Erma Mae.....Maywood	Mauff, Mrs. J. R.....Evanston
Hobart, Elizabeth.....Evanston	Maxham, Julia Binnie....Evanston
Holmberg, Hilda Christina.....	Mayes, Pearl Stella.....Chicago
.....Centerville, S. D.	McCague, Alice Irene.....Auburn
Holmes, Carrie Rowena McFa-	McColgan, Erie Wess..Dexter, Mo.
don.....Evanston	McKee, Faye.....Evanston
	Meyer, Mrs. Mary Bailey..Evanston
	Meyer, M. K.....Winnetka
	Miller, Evalyn Bess.....Evanston

Miller, Helen Louise.....	Evanston	Starr, Mrs. Merritt.....	Kenilworth
Miller, Mrs. Olive Grace.	Evanston	Starrett, Josephine.....	
Miller, Ray Norris.....	Evanston	.....	Central City, Neb.
Minner, Grace Myrtle..	Soldier, Kan.	Sterrett, Mrs. Maude Mehlig..	Wilmette
Mix, Edna Mildred..	Oberlin, Kan.	.....
Mizuki, Otoya.....	Hirosaki, Japan	Stinson, Jeanette Margaret.....	
Myers, Mrs. Lila Loraine.....		.....	Rogers Park, Chicago
.....	Tribune, Kan.	Stowe, Harriet Lida.....	Belvidere
Napper, Claire Marie.	Norfolk, Neb.	Tatley, Clara Geraldine.....	
Nicolet, Frances Jane.....	LaSalle	.....	Bismarck, N. D.
Nightingale, Mrs. Minnie Louise		Taylor, Pansy Augusta....	Evanston
.....	Evanston	Thomas, Grace Winsor.	Red Oak, Ia.
Osborn, Effie Bell.....	Evanston	Thurston, Ella Gertrude..	Winnetka
Patten, Helen Prindle.....	Evanston	Thurston, Helen Marie....	Winnetka
Pearson, Josephine Charlotte.....		Thurston, Mrs. M. Gertrude....	
.....	Evanston	.....	Winnetka
Petersen, Moritz Frederich..	Dundee	Tietgens, Mrs. Paul.....	Evanston
Phelps, J. Manley.....	Chicago	Tyler, Verna May....	Yankton, S. D.
Pittman, Mrs. Ethel Etta.....		Vance, Mrs. Emma Bowman.....	
.....	Warwick, N. D.	.....	Evanston
Pols, Celia.....	Chicago	Vaught, William Jennings.....	
Poppy, Jessie Myrtle.....	Cambridge	.....	Waller, Tex.
Porter, Helen Elizabeth....	Evanston	Voorhees, Mary Kathrine..	Evanston
Putnam, May Wheelock.	Rome, N. Y.	Wagner, Marie.....	Evanston
Quillin, Claire Marie.....		Walther, Harriet Doney.....	
.....	Grand Island, Neb.	.....	Spokane, Wash.
Richardson, Bessie Anna.....		Ward, Ruth Florence.....	
.....	Warwick, N. D.	.....	New York, N. Y.
Raymond, Mary.....	Evanston	Waring, Mrs. Mary Wallingford	
Ream, Juanita Louise.....	Oak Park	.....	Evanston
Reese, Annie Lucile.....		Warnock, Grace Elizabeth..	Chicago
.....	Scandinavia, Wis.	Weicheldt, Gertrude Aura.....	
Richardson, Lucy.....	Evanston	.....	Edgewater, Chicago
Riggs, Edith Lillian.	Des Moines, Ia.	Welch, Elizabeth Brownlee....	
Roberts, Mrs. Della.....	Evanston	.....	Evanston
Rogers, Marian..	Spring Lake, Mich.	Wemple, Mary Edith....	Waverly
Rohloff, Helene Ida..	Menasha, Wis.	Werno, Irene Martha.....	
Rollert, Harriet Helen....	Evanston	.....	Edgewater, Chicago
Rose, Jane Evelyn.....	Evanston	Wertenberger, Ivan..	Webster, N. D.
Ross, Margaret Elizabeth.....		Whitman, Mrs. Antoinette Abel	
.....	Carlinville	.....	Wilmette
Ross, Mildred Denby....	Carlinville	Wightman, Catherine Sarah....	
Ruby, Myrtle.....	Bethany, Mo.	.....	Evanston
Rylander, Floyd Everet.....	Altona	Wilder, Lois.....	Evanston
Scheurmann, Helen Minna.	Evanston	Willard, Muriel.....	
Schneider, Gretchen.....	Chicago	.....	Ravenswood, Chicago
Sheets, Harriet Alice.....	Chicago	Williams, Nella Crawford...	Chicago
Skinner, Helen Isabel.....	Wilmette	Wolf, Ethel Hattie.....	
Snyder, Carol Henrietta.....		.....	Edgewater, Chicago
.....	Charles City, Ia.	Wynn, Katharine Gertrude.	Evanston
Squier, Annie Florilla.....	Evanston	Zimmer, Bertha Olga..	Warsaw, Ind.
Starr, Leila Beatrice....	Kenilworth		

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Alward, Winifred Lee.....	Evanston	Johnson, Margaret Ann.....	Evanston
Anderson, Ruth Helen.....	Evanston	Johnson, Parkman.....	Evanston
Baird, Orville Irwin.....	Evanston	Johnson, Pickens.....	Evanston
Bauer, Mary Virginia.....	Evanston	Jonas, Hope Louise.....	
Bigelow, Frances Seton.....	Evanston	.....Rogers Park, Chicago	
Billow, Elmer E., Jr.....	Evanston	Jonas, Lillian Katherine.....	
Blake, Charlotte.....	Evanston	.....Rogers Park, Chicago	
Blake, Rachel.....	Evanston	Jones, Edward.....	Evanston
Boyd, Margaret Frances.....	Evanston	Jones, Vonda Floe.....	Evanston
Bradley, Francis.....	Wilmette	Kean, Elizabeth	Evanston
Bradley, John Freeman.....	Wilmette	Kimbark, John Rice	Evanston
Brown, Margaret.....	Evanston	Laib, Bernice Margaret..Kenilworth	
Cahill, John Watson.....	Evanston	Laib, Gertrude Emma...Kenilworth	
Cahill, Virginia Elizabeth.....	Evanston	La Londe, Claribelle	Evanston
Calkins, Helen Deborah...Evanston		La Londe, William S., Jr.....	
Chapman, Helen Adelaide..Evanston		.....Evanston	
Chase, Winsor Ross.....	Evanston	Lau, Louise Catherne	Evanston
Childs, Elizabeth Wright..Evanston		Layman, Paul	Evanston
Church, Dorothy Leet....Evanston		Leonhardt, Adelaide	Evanston
Costigan, Henry Dunster...Evanston		Lewin, Pauline	Evanston
Crew, William Henry.....	Evanston	Lilienfield, Virginia	Wilmette
Danner, John Nicholas.....	Evanston	Little, Margaret Louise	Evanston
Davis, Alice Elizabeth....Evanston		Longley, Harry Sherman Minkler	
Davis, Lucile Marion.....	Evanston	.....Evanston	
Denyes, Ruth.....	Evanston	Ludlow, George Hartwell...Evanston	
Denyes, Mary Elizabeth...Evanston		Mahood, Ruth Elizabeth.....	
Dobson, Harriet.....	Evanston	.....Sioux City, Iowa	
Dunn, Undine.Rogers Park, Chicago		Marks, Margit	Kenilworth
Edwards, Dorothy.....	Evanston	Matz, Charles	Hubbard Woods
Elliott, John Gilchrist.....	Evanston	Matz, Emily.....	Hubbard Woods
Erickson, Ruth Louise.....	Evanston	McCulloch, Hathorne Waugh..	
Ewen, Marjorie Patterson..Evanston		.....Evanston	
Fanning, Ruth Norton.....	Evanston	McGoodwin, Elsbeth Bordon...	
Faulkner, Beryl.....	Evanston	.....Evanston	
Forbes, Virginia Jane.....	Evanston	Miller, Margaret Josephine ...	
Furness, Newman.Guanajuato, Mex.		.....Evanston	
Furness, Margaret Louise.....		Mochon, Sloyd Oliea.....	Evanston
.....Guanajuato, Mex.		Montgomery, Maurice Mead..	
Garnett, Gordon.....	Evanston	.....Evanston	
Gillis, Ethel Lillian.....	Evanston	Olson, Emily Elizabeth....Evanston	
Hall, Lauretta.....	Evanston	Packard, Dorothea	
Hard, Eleanor.....	Evanston	.....Rogers Park, Chicago	
Hart, Lucy Lytton.....	Evanston	Paden, Elizabeth.....	Evanston
Hawkes, Belknap Carleton....		Park, Lillian Marguerite..Evanston	
.....Evanston		Paver, Catherine	Evanston
Hogan, Margaret.....	Chicago	Pearson, Dorothy Pearl....Evanston	
Holgate, Barbara.....	Evanston	Pearson, Joseph Allen ...Evanston	
Horton, Robert Kingsbury.Evanston		Putnam, Brace Minnie ...Evanston	
Jackson, Mary Elizabeth..Evanston		Putnam, Marion Louise....Evanston	
Johnson, Margaret Adelaide..		Robinson, Grace Sutherland.Evanston	
.....Evanston		Roche, Adelaide.....	Evanston
		Rosendahl, Eleanor Violet.Evanston	

Rosenfield, John Mandel....Evanston	Thompson, Gladys Jacqueline..
Rosenfield, William Mandel.. .....Evanston	.....Evanston
Row, Kathleen Ethel.....Evanston	Trowbridge, Carolyn ....Evanston
Row, Margaret Elizabeth..Evanston	Underwood, Josephine Cronkhite.....Evanston
Savery, Sarah Louisa.....Evanston	Vaughan, Edith Caroline..Evanston
Schoenthaler, Ruth Isabel..Evanston	Verrall, Herbert Willis....Evanston
Schuler, Irene Isabell..... .....Ravenswood, Chicago	Vivian, June .....Evanston
Simonsen, Richard Lindgren.... .....Evanston	Voorhees, Imogen .....Evanston
Taylor, Sarah Maude....Evanston	Walter, John Lorenzo ....Evanston
	Webster, Philip Sidney....Wilmette
	Winslow, Arthur Fay.....Evanston
	Worstell, Marion .....Evanston
	Woodington, Doris Annie.Evanston

Appendix

PROGRAM OF THE FIFTH FESTIVAL OF THE CHICAGO NORTH SHORE
FESTIVAL ASSOCIATION, MAY, 1913

FIRST CONCERT
MONDAY, MAY 26, 1913
Conductor—Mr. Lutkin

"The Messiah" Handel

SOLOISTS

Miss Florence Hinkle.....	Soprano
Miss Christine Miller	Contralto
Mr. Reed Miller.....	Tenor
Mr. Henri Scott.....	Bass

Festival Chorus of 700 singers, augmented to 1,000 singers for this performance.
The entire Chicago Symphony Orchestra.

SECOND CONCERT

Tuesday, May 27th

SOLOIST

Mr. Eugene Ysaye, Violinist
The entire Chicago Symphony Orchestra. Conductors, Mr. Stock and Mr. Oldberg

PROGRAM

Overture—"In Bohemia"	Hadley
Roumanian Rhapsody	Enesco
Concerto—G Minor, No. 1, Opus 26.....	Bruch
Mr. Ysaye	
Theme and Variations.....	Oldberg
Concerto—B Minor	Saint Saëns
Mr. Ysaye	
Marche Slave	Tschaikowsky

THIRD CONCERT

Thursday, May 29th

"The Children's Crusade" Gabriel Pierné

SOLOISTS

Mme. Mabel Sharp Herdien.....	Soprano
Mme. Edith Chapman Goold.....	Soprano
Mr. Paul Althouse.....	Tenor
Mr. Gustaf Holmquist.....	Bass

Festival Chorus of 700 singers.

Young Ladies' Chorus of 350 voices.

The entire Chicago Symphony Orchestra. Conductor, Mr. Lutkin.

FOURTH CONCERT

YOUNG PEOPLE'S MATINEE

Saturday, May 31st, at 2:15

SOLOIST

Miss Helen Stanley, Soprano.

Children's Chorus of 1,500 voices.

The entire Chicago Symphony Orchestra. Conductors, Mr. Stock and Mr. Lutkin.

PROGRAM

Academic Festival Overture, Op. 80.....	Brahms
Part Songs—	
"Annie and Charlie"	
"The Fairies' Feast"	
"King Arthur's Knights"	
"Village Soldiery"	
	}
	A. G. Wathall
Children's Chorus	
"Un Bel Di," from Madame Butterfly.....	Puccini
Miss Stanley	
Cantata—"Vogelweid the Minnesinger".....	Rathbone
Children's Chorus	
Song—"Who Is Sylvia".....	Schubert
Girls' Chorus	
Air and Gavotte—D Major Suite.....	Bach
Songs—	
"Love Has Wings".....	Rogers
"Down in the Forest".....	Landon Ronald
"The Leaves and the Wind".....	Franco Leoni
"The Lark Now Leaves Its Watery Nest".....	Horatio Parker
Miss Stanley	
March—"Pomp and Circumstance," D Major.....	Edward Elgar
(Arranged as a Patriotic Marching Song by Mr. P. C. Lutkin)	
Children's Chorus	
America	Carey
Children's Chorus and Audience	

FIFTH CONCERT

WAGNER ANNIVERSARY CONCERT

Saturday, May 31st

SOLOISTS

Miss Florence Hinkle	Soprano
Mme. Ernestine Schumann-Heink	Contralto
Mr. Paul Althouse	Tenor
Mr. Herbert Miller	Baritone
Mr. Clarence Whitehill	Bass

Festival Chorus of 700 singers.

The entire Chicago Symphony Orchestra. Conductors, Mr. Stock and Mr. Lutkin.

PROGRAM

Overture to "The Flying Dutchman."	
Spinning Song from "The Flying Dutchman."	
Ladies' Chorus	
Senta's Ballad from "The Flying Dutchman."	
Mme. Schumann-Heink and Ladies' Chorus	

Racchanale from "Tannhauser."	
Romance—"The Evening Star" from Tannhauser.	

Mr. Whitehill

Finale from Act I, "Lohengrin."

Miss Hinkle, Mme. Schumann-Heink, Mr. Althouse, Mr. Miller,

Mr. Whitehill and Festival Chorus

Aria from "Rienzi."

Mme. Schumann-Heink

Ride of the Valkyries from "Die Walküre."

Wotan's Farewell and Magic Fire Scene from "Die Walküre."

Mr. Whitehill

Finale from the last act of "Die Meistersinger."

Festival Chorus, Miss Hinkle, Mr. Althouse, Mr. Miller and Mr. Whitehill

List of Choral and Orchestral Works performed at the four former festivals of the Chicago North Shore Festival Association:

Choral Works

"Dettingen" Te Deum	Handel
Cantata for Children's Voices, "Into the World"	Benoit
"Elijah"	Mendelssohn
"Samson and Delilah"	Saint-Saëns
Cantata for Children's Voices, "A Legend of Bregenz"	Bendall
The "Manzoni" Requiem Mass	Verdi
"Judas Maccabaeus"	Handel
"Caractacus"	Elgar
"May"	Carl Busch
"Orpheus" } In concert form {	Gluck
"Faust" }	Gounod
"The Walrus and the Carpenter"	Percy E. Fletcher
"Omar Khayyám"	Bantock

Orchestral Works

Festival Overture and Choral Finale	Arne Oldberg
Overture, Lenore No. 3, Op. 72	Beethoven
Fifth Symphony	Beethoven
Overture, "Liebesfrühling"	George Schumann
Largo from New World Symphony	Dvorak
Symphonic Poem, "La Belle au Bois Dormant"	Bruneau
Intermezzo and Perpetuum Mobile, Op. 3	Moszkowski
Nocturne and Scherzo, from "Midsummer Night's Dream"	Mendelssohn
Valse and Finale, "Ruses d'Amour," Op. 61	Glazounow
Picturesque Suite	Alfred G. Wathall
Dramatic Overture, "Paola and Francesca"	Arne Oldberg
Andante Cantabile, from Symphony No. 5, Op. 64	Tschaikowsky
Introduction to Act III, "Lohengrin"	Wagner
Wotan's Farewell and Magic Fire Scene	Wagner
March and Chorus from "Tannhäuser"	Wagner
Waldweben, from "Siegfried"	Wagner
Ride of the Valkyries, from "Die Walkure"	Wagner
Prelude to "Die Meistersinger"	Wagner
Overture, "The Flying Dutchman"	Wagner
Vorspiel, "Lohengrin"	Wagner
Overture, "Tannhäuser"	Wagner
Overture to "Merry Wives of Windsor"	Nicolai
Invitation to the Dance	Weingartner-Weber
Overture to "Donna Diana"	Reznicek
"The Bee"	Schubert
Humoresque	Dvorak
Overture to "Oberon"	Weber
Symphonic Poem, "The Moldau"	Smetana
Variations and Finale from Suite No. 3, Op. 51	Tschaikowsky
Hungarian Rhapsody No. 2	Liszt
The Spinning Wheel of Omphale	Saint-Saëns
Polonaise in E	Liszt
Festival March and Hymn to Liberty	Stock
March, "Rakoczy"	Berlioz
Vorspiel, "Hansel and Gretel"	Humperdinck
Suite "Der Königskinder"	Humperdinck
Concert Waltz No. 1, Op. 47	Glazounow
Military March, "Pomp and Circumstance"	Elgar
Suite No. 2, "The Wand of Youth"	Elgar
Tone Poem, "Don Juan"	Strauss
Hungarian Dances, Nos. 17 to 21	Brahms
Two Norwegian Melodies—	
(a) "Heart Wounds" }	Grieg
(b) "Spring" }	

List of Artists at the four former festivals of the Chicago North Shore Festival Association:

Sopranos	Tenors
Perceval Allen	Dan Beddoe
Jane Osborn-Hannah	Evan Williams
Mabel Sharp Herdien	William B. Ross
Alma Gluck	George Hamlin
Contraltos	Reed Miller
Ernestine Schumann-Heink	Ricardo Martin
Margaret Keyes	Basses and Baritones
Rose Lutiger-Gannon	Arthur Middleton
Janet Spencer	David Bispham
Louise Homer	Albert Borroff
Christine Miller	Marion Green
	Allen Hinckley
	Clarence Whitehill
	Horatio Connell
	Henri Scott
	Charles W. Clark
Conductors	
Peter Christian Lutkin	Arne Oldberg
Frederick Stock	Barbara Ann Russell

EVANSTON MUSICAL CLUB

In the past eighteen years the following important works have been given, several of which have received their performance first in the West at the hands of the Club:

Handel, "Messiah," 19 times.
Mendelssohn, "Elijah," 4 times; "Hymn of Praise," "First Walpurgis Night."
Haydn, "Creation," twice; "The Seasons."
Rossini, "Stabat Mater."
Verdi, "Requiem Mass," twice.
Coleridge-Taylor, "Hiawatha's Wedding Feast," 3 times; "Departure of Hiawatha;" "Death of Minnehaha;" "Endymion's Dream."
Brahms, "Song of Destiny;" "A German Requiem," 3 times.
Dvorak, "Te Deum" in G; "Stabat Mater."
Sullivan, "Prodigal Son," "Golden Legend," twice.
Cowen, "St. John's Eve," 3 times; "John Gilpin's Ride."
Elgar, "Caractacus," 3 times; "King Olaf," "The Black Knight."
Bach, Cantata, "Jesu, Priceless Treasure," Christmas Oratorio, selections, "God's Time Is Best."
Mackenzie, "Dream of Jubal."
Franck, "The Beatitudes," twice.
Bath, "The Wedding of Shon Maclean," twice.
Clutsam, "The Quest of Rapunzel."
Mozart, Requiem Mass.

CHAMBER MUSIC

The following is a list of Chamber Music given during the past eighteen years by the School of Music String Quartette, assisted by members of the Faculty and others:

Bach, Concerto for two Violins; Concerto Grosso (Brandenberg No. 6); Sonata, C major, for 'Cello.
Bargiel, String Quartette, No. 3, Op. 15; Trio for Piano, Violin and 'Cello, Op. No. 1; No. 3.
Beethoven, String Quartette, Op. 18, Nos. 1, 2, 3, 4, 5, 6; Op. 59, Nos. 1, 2, 3; Op. 95, 74; and String Trio, Op. 9, No. 3; Trio for Piano, Violin and 'Cello, Op. 97; Serenade for Violin, Viola and 'Cello, Op. 8; Serenade for Flute, Violin and Viola, Op. 25; Septette for Clarinet, Bassoon, Horn and Strings, Op. 20 (four movements; the wind instruments supplied upon the organ); Concerto for Violin, Op. 61 (first movement with Leonard Cadenza); Sonata for Piano and Violin, Op. 47; Sonata, Op. 69, for Piano and 'Cello; Quintette for Piano, Oboe, Clarinet, Horn and Bassoon, Op. 16.

Borodine, Serenade Espagnole for Strings.

Brahms, String Quartettes, Op. 51, Nos. 1, 2 and 3; Op. 60 and Op. 67; Quintette for Piano, two Violins, Viola and 'Cello, Op. 34; Op. 111; Sextette for Strings, Op. 18; Sonata for 'Cello and Piano, Op. 99, two movements; Piano Quartette, Op. 26; String Quintette, Op. 88; Trio for Piano, Violin and 'Cello, Op. 101; Trio for Piano, Violin and Waldhorn, Op. 40; Quartette for Piano, Violin, Viola and 'Cello, Op. 25.

Chopin, Polonaise for 'Cello and Piano, Op. 3.

Debussy, Claude, String Quartette, Op. 10.

Dohnanyi, String Quartette, Op. 15.

Dvorak, String Quartette, Op. 51; Quintette for Piano, two Violins, Viola, 'Cello, Op. 81; Bagatelles for two Violins, 'Cello and Organ, Op. 47, Op. 95; Quartette in C major, Op. 61; Terzetto for two Violins and Viola; String Quartette, Op. 96; Op. 80; Dumky Trio, for Piano, Violin and 'Cello; Trio for two Violins and Viola, Op. 74; Adagio, from 'Cello Concerto, Op. 104; Trio for Piano, Violin and 'Cello, Op. 65.

Elander, Charles, Minuet for Strings.

Foote, Arthur, Quintette for Piano and Strings, Op. 38.

Franck, Cesar, Sonata for Piano and Violin; Quintette for Piano and Strings, F minor. Scherzo, from Quartette in D.

Gade, Trio for Piano, Violin and 'Cello, Op. 42.

Godard, Trio for Piano, Violin and 'Cello, Op. 72.

Goldmark, Quintette for Piano, two Violins, Viola and 'Cello, Op. 30.

Golterman, Concertstueck for 'Cello, 65.

Grieg, Sonata for Piano and Violin, Op. 45, Op. 13: String Quartette, G minor, Op. 27.

Harris, Hubbard W., Sonata for 'Cello and Piano (second and third movements). Handel, Sonata for Piano and Violin, A major; Sonata for two Violins; Passacaglia for Violin and 'Cello.

Haydn, String Quartette, Op. 77, No. 1; Op. 76, No. 5; Op. 20, No. 4; Kaiser Quartette, Op. 76, No. 3.

Herzogenberg, Quartette for Oboe, Clarinet, French Horn and Bassoon. E flat major.

Hoffman, Sonata for Violin and Piano, Op. 67.

Knapp, Harold E., String Quartette in C major.

Leonard, Duo de Concert, for Violin and 'Cello.

Liadow, Scherzo for Strings.

Lutkin, P. C., Trio for Piano, Violin and 'Cello, Op. 1 (second movement); Andante for Violin and Orchestra, Op. 6.

Mendelssohn, String Quartette, Op. 12, No. 1; Trio for Piano, Violin and 'Cello, Op. 66; Op. 49; Sonata for 'Cello and Piano, Op. 45, No. 1.

Mozart, Quintette for Clarinet and Strings; String Quartette, No. 14; String Quintette, No. 6; String Quartette, No. 17; Divertimento, for Violin, Viola and 'Cello.

Oldberg, Arne, String Quartette, C minor, No. 1; String Quartette in D, No. 2; Trio for Piano, Violin and 'Cello, E minor; Piano Concerto, Op. 17; Quintette for Piano, two Violins, Viola and 'Cello, B minor; Quintette for Piano, two Violins, Viola and 'Cello, C sharp minor, Op. 24; Quintette for Piano, Oboe, Clarinet, French Horn and Bassoon, E flat major; Concerto for French Horn, E flat major.

Protheroe, Daniel, String Quartette, A minor, Op. 52.

Rubinstein, Sonata for 'Cello and Piano, Op. 18; Sonata for Violin and Piano, Op. 13 (first movement); String Quartette, Op. 17, No. 3.

Saint-Saens, Quintette for Piano and Strings, Op. 14; Trio for Piano and Strings, Op. 18.

Schubert, Charles, Andante and Caprice for 'Cello.

Schubert, String Quartette, Op. 29; String Quartette, D minor; String Quintette, Op. 163; Trio for Piano, Violin and 'Cello, Op. 99, Op. 100 (two movements); Quintette for Piano, Violin, Viola, 'Cello and Bass, Op. 114; Op. 161 (first movement); String Quartette, D minor (421 K).

Schuetz, E., Walzer Maerchen, for Piano, Violin and 'Cello, Op. 54; Suite, Op. 44, for Piano and Violin.

Schumann, String Quartette, Op. 61, No. 2; Quintette for Piano, two Violins, Viola and 'Cello, Op. 44; Quartette for Piano, Violin, Viola and 'Cello, Op. 45, Op. 47; String Quartette, Op. 41, No. 2, No. 3; Trio for Piano, Violin and 'Cello, Op. 63.

Sinigaglia, L., Concert Etude, Op. 5.

Strauss, Richard, Sonata for Piano and 'Cello, Op. 6.

Svendsen, Allegro Scherzando.

Tschaikowsky, String Quartette, Op. 11; Trio for Piano, Violin and 'Cello, Op. 50.

Von Dohnanye, String Quartette, D flat, Op. 15.

Wathall, A. G., Suite for Strings.

Weber, Concerto for Clarinet, Op. 75 (Orchestra part arranged for Organ Strings).

Weber, Josef Miroslav, String Quartette in B minor.

Weidig, Adolf, String Quartette, A major.

Wolf, Hugo, String Quartette, "Italienische Serenade."

Wolf-Ferrari, Quintette for Piano and Strings, Op. 6.

THE A CAPPELLA CHOIR

During the past six years the A Cappella Choir has sung the following compositions:

Popule meus		
Gloria Patri		
Adoramus te Christe		
Tu es Petrus		
Tenebrae factae sunt		
Q Bone Jesu		
Kommt mein Gespons		
Matona, lovely Maiden		
Jesu dulcis memoria		
Exultate Deo		
Selection from Motette, "Jesu, Priceless Treasure"		
O Villanella		
Down in a Flowery Vale		
Lo, Now a Rose e'er Blooming		
Kyrie eleison		
O Fillii et Filliae		
Sumer is icumen in		
Since First I Saw Your Face		
Now Is the Month of Maying		
God be in my head		
Alla trinita beata		
Come, Dorothy, Come		
The Keel Row		
Charlie Is My Darling		
Caller Herrin'		
Dalekarlien Dance (Harken, Gentle Maiden)		
Ar hyd y nos		
Brunette		
Listen Lordings Unto Me		
Cradle Song. Edited by Franz Wuelner		
Silent, O Moyle, Be the Sound of Thy Waters		
Presentation of Christ in the Temple		
Amor im Nachen		
Creation's Hymn		
Quando corpus (Stabat Mater)		
Ave Verum		
All Among the Barley		
On High the Stars Now are Shining		
Hunting Song (Rise, Sleep No More)		
God So Loved the World (Crucifixion)		
The Waits		
O Gladsome Light		
So Happy in Thine House		
You Stole My Love		
Lord, for Thy Tender Mercy's Sake		
Sleep, Holy Babe		
O Savior of the World		
The Mellow Eve is Gliding		
God Is a Spirit		
Full Fathom Five		
Corydon Arise (Six Elizabethan Pastorals)		
Sweet Love for Me (Six Elizabethan Pastorals)		
The Lover's Counsel		
Spring		
Evening (Intermezzo)		

}

Palestrina

Orlando di Lasso

Vittoria

Scarlatti

Bach

Claude le Jeune

Festa

Praetorius

Ancient Hymn-tune

Ancient English Round

Thomas Ford

Thomas Morley

Davies

Traditional Hymn

Swabian Folksong

Border Folksong

Old Scotch Folksong

Scotch Folk Song

Swedish Folksong

Welsh Folksong

17th Century French

English Traditional

German Folksong

Old Irish

Johann Eccard

Gastoldi

Beethoven

Rossini

Gounod

Elizabeth Stirling

Rheinberger

Benedict

Stainer

Saville

Sullivan

O. Thomas

Macfarren

Farrant

J. B. Dykes

John Goss

A. J. Holden

Bennett

Wood

C. Villiers Stanford

Cowen

Lassen

Two Lovers	Hecht
A Legend	
Hymn to the Trinity }	Tschaikowsky
Cherubim Song	
Pater Noster	
Farewell to Summer	Brahms
Where'er I go	Brahms
Music, When Soft Voices Die	Dickinson
Sunrise	Taneyef
'Round the Good Father's Door	Arkhangelsky
Around Us Hear the Sounds of Even	Dvorak
A Joyful Christmas Song }	Gevaert
The Magi Kings	
Sleep of the Child Jesus	Gevaert
From Lyon as I Journeyd	Gevaert
Christmas Song (Three Kings Have Journeyd)	Cornelius
Three Old Bohemian Christmas Carols	Carl Riedel
Night Whispers	W. von Moellendorff
Ave maris stella	Grieg
The Brook	MacDowell
Northern Slumber Song }	
Come, Sleep	Alfred G. Wathall
Serenade (with 'Cello obligato)	Arenski
Awake, Awake }	Granville Bantock
On Himalay }	
As Torrents in Summer (King Olaf)	Edward Elgar
Northwestern University Hymn (Quaecunque sunt vera)	Haydn-Lutkin
Choral Blessing (The Lord Bless You)	
The Day Is Past and Over	
I Will Sing of Thy Power	
Child Jesus Comes from Heavenly Height	
Like as a Father Pitith His Children	
Night Song	Lutkin
There's a Song in the Air	
I Will Lift Up Mine Eyes	
O Paradise, O Paradise	
Cargoes	
I Will Weave You a Rhyme	
A Song of St. Francis }	Grant-Schaefer
Noel	
At Christmas-tyde }	
Thou Did'st Leave Thy Throne	Powell
The De'il's Awa'	Delamarter
Bubbles	Weidig

SOME OF THE PROGRAMS OF THE YEAR 1912-1913

ARTISTS' SERIES

MISS CHRISTINE MILLER, Contralto

I.	Three Songs of Odysseus (Eberhardt)	Chas. Wakefield Cadman
a.	Circe's Song.	
b.	Nausicaa's Song.	
c.	Calypso's Song.	
II.	Plurez! plurez, mes Yeux..... (From the Opera, "Le Cid")	Massenet
III.	Waldesgespräch	Schumann
	Frühlingsnacht	Schumann
	Ich Glaub, Lieber Schatz	Max Reger
	Nachtigall	Brahms
	Von Ewiger Liebe	Brahms
IV.	Morning Dew	Edward Grieg
	The Last Spring	Edward Grieg
	This Fairest One of All the Stars..... (14th century poem—translated by Rossetti)	Kurt Schindler
	Sylvelin	Christian Sinding
	Don't Ceäre (Dorsetshire Dialect)	John Carpenter

V.	Ah, Love, But a Day (Browning)	Daniel Protheroe
	Candle Lightin' Time (Dunbar).....	Coleridge-Taylor
	The Eagle (Tennyson)	
	O Azure Eve (Weir)	Grant-Schaefer
	I Opened All the Portals Wide }	

ORGAN RECITAL

By

EDWIN ARTHUR KRAFT

Organist of Trinity Cathedral, Cleveland, Ohio

Pean (Song of Triumph)	H. Alex. Matthews
Melodie	Tschaikowsky
Caprice (The Brook)	Gaston M. Dethier
Pastorale }	
Intermezzo }	Joseph Bonnet
Romance San Paroles }	
Fantasie Symphonique	Rossetter G. Cole
Scherzo	Gaston M. Dethier
Nocturne	Gaston M. Dethier
Fantasie—Sonata	Ludwig Neuhoff
Scherzo-Pastorale	Gottfried H. Federlein
Berceuse	Albert Renaud
Toccata (Sonata No. 3)	Rene L. Becker

CHAMBER MUSIC RECITAL

By

MRS. CHARLOTTE DEMUTH WILLIAMS, Violinist

MRS. HILA VERBECK KNAPP, Pianist

Suite No. IV, Op. 38 in D Minor.....	Ries
Intrada, Capriccio, Sarabande, Gavotte	
Sonata in A Major.....	Cesar Franck
Allegretto Ben Moderato, Allegro, Recitativo—Fantasia, Allegretto Poco Mosso	
Suite in D Minor.....	York-Bowen
Movement de Sonata, Barcarolle. Humoresque, Finale	

SONG RECITAL

By

HORATIO CONNELL, Baritone

Recit.—And God Said, Let the Waters }	Haydn
Aria—Rolling in Foaming Billows }	
In questa tomba oscura.....	Beethoven
Nel cor piu non mi sento.....	Paisiello
A Warning	Mozart
Frühlingstraum }	
Wohin }	
Huntsman, Rest }	Schubert
Aufenthalt	
Song of May }	Franz
Farewell }	
Heimliche aufforderung }	Strauss
Ich trage meine Minne	
Tom the Rhymer.....	Loewe
The Foggy Dew (Old Irish).....	Arr. by C. M. Fox
Alone Upon the Housetops.....	Galloway
Simon the Cellarer.....	Hatton

VIOLONCELLO RECITAL

By
PAULO GRUPPE

Concerto, A Minor.....	Saint-Saens
Sonata.....	Wilhelm de Tesch
Scottische Fantasia	Popper
Chansons sans paroles.....	Tschaikowsky
Serenade	Victor Herbert
Swan	Saint-Saens
Reigen	Popper
Vito	Popper

UNIVERSITY STRING QUARTETTE

HAROLD E. KNAPP, 1st Violin CHARLES ELANDER, Viola
ALFRED G. WATHALL, 2nd Violin DAY WILLIAMS, Violoncello

CHAMBER MUSIC RECITAL

String Quartette, Op. 18, No. 1.....	Beethoven
String Quartette, Op. 15	Dohnanyi

CHAMBER MUSIC RECITAL

String Quartette in E flat, Op. 51.....	Dvorak
Terzetto Op. 74 for two Violins and Viola.....	Dvorak
Bagatellen, Op. 47, for two Violins, Violoncello and Harmonium.....	Dvorak

CHAMBER MUSIC RECITAL

THE QUARTETTE, Assisted by
HILA VERBECK KNAPP, Pianist

Quartette, Op. 60, for Piano, Violin, Viola and 'Cello.....	Brahms
Quintette, Op. 6, for String Quartette and Piano.....	E. Wolf-Ferrari

ORCHESTRA CONCERTS

THE SCHOOL OF MUSIC SYMPHONY ORCHESTRA

Assisted by
MRS. CHARLOTTE DEMUTH WILLIAMS Violinist
At Northwestern University Gymnasium
Friday Evening, January 31, 1913

Overture, "Fidelio," E major.....	Beethoven
Prelude, Chorale and Fugue, G minor.....	Bach-Abert
Violin Concerto, D major, Op. 35 (First Movement).....	Tschaikowsky
Violin Concerto, D major, Op. 35 (First Movement).....	Mrs. Charlotte Demuth Williams
Symphony No. 3, "Eroica," E flat, Op. 55.....	Beethoven
First Movement, Allegro con brio.....	
Overture, "Midsummer Night's Dream".....	Mendelssohn
Vorspiel, "Meistersinger"	Wagner

SCHOOL OF MUSIC SYMPHONY ORCHESTRA

(Sixty Players)

Under the direction of PROFESSOR HAROLD E. KNAPP, assisted by
MISS JULIA MARSHALL, VIOLINIST
Northwestern University Gymnasium
Thursday Evening, April 17th, 8:15 o'clock

PROGRAM

Overture to "Der Freischutz".....	von Weber
Concerto for Violin, Op. 61.....	Saint-Saens
1. Allegro non troppo.	
2. Andantino quasi allegretto.	
3. Molto moderato e maestoso—Allegro non troppo.	

Miss Julia Marshall

Blue Danube Waltz	Johann Strauss
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INTERMISSION

Symphony No. 5, in C minor, Op. 67.....	Beethoven
1. Allegro con brio.	
2. Andante con moto.	
3. Allegro.	
4. Allegro.	

Kaiser-Marsch	Wagner
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MEMBERS OF THE SCHOOL OF MUSIC SYMPHONY ORCHESTRA
 PROFESSOR HAROLD E. KNAPP, CONDUCTOR

First Violins	Double Basses
Miss Julia Marshall	Mr. E. P. Hayward
Mrs. Chauncey Williams	Mr. R. W. Schneider
Mrs. R. H. Goddard	Mr. C. F. Balch
Miss Gretchen Cox	Mr. L. Smith
Miss Sigred Janson	Mr. Stanley Martin
Miss Bianca Marvin	Flutes
Miss Edna Macdonald	Mr. James Bonbright
Mrs. Harvey Brewer	Mr. P. E. Haynes
Mr. George Jones	Mr. R. R. Tatnall
Mr. Phillip Fox	Piccolo
Mr. Carlton Kaumeyer	Mr. R. R. Tatnall
Mr. Earle Eldred	Oboes
Second Violins	Mr. John Ruef
Mr. M. H. Peterson	Mr. Charles Yeomans
Mr. David Jacobs	Mr. Otto Hesselbach
Mr. James W. Henning	Clarinets
Miss Marion Kappes	Mr. P. Kratz
Mrs. J. L. Hebblethwaite	Mr. A. A. Kendall
Miss Marguerite Bentley	Mr. Adolph Busse
Miss Marjorie Spencer	Bassoons
Mr. Fred Lewis	Mr. A. H. Beilfuss
Mrs. Fred Lewis	Mr. R. E. Nelson
Miss Cheryl Curtis	French Horns
Miss Luella Rime	Mr. Paul Thaens
Miss Florence Crissey	Mr. R. Zohm
Miss Ruth Kincaid	Mr. Le Roy Mondereau
Miss Margaret B. Lord	Mr. F. Babbe
Violas	Trumpets
Mr. Frank Hebblethwaite	Mr. M. O. Naramore
Mr. N. Landon Hoyt	Mr. J. R. Greenwell
Mr. E. J. Stringham	Mr. J. P. Jackson
Mr. Merritt Bragdon	Trombones
Mr. P. H. Nugent	Mr. William Zeller
Mr. Hugh McCulloch	Mr. Ezra Weis
'Cellos	Mr. Don J. Bierwert
Mr. Day Williams	Tuba
Dr. F. Bergen	Mr. Alton Graham
Mr. Edward Yeomans	Tympani
Mr. P. Gottlieb	Mr. Roger C. Frisbie
Mr. Augustus Knight	Percussion Instruments
Mr. O. B. Brand	Mr. Augustus Knight
Mr. A. F. Poole	Mr. Russell Morgan
Mr. Hubert C. Smith	

THE A CAPPELLA CHOIR

Concert by the

A CAPPELLA CHOIR

Assisted by

MISS LEITA MURDOCK, Violinist
 Evanston Woman's Club Building
 Wednesday Evening, April 23rd, 1913

PART I, SACRED

University Hymn, Quaecumque sunt Vera
 Motettes

Tenebrae factae sunt	{	Palestrina
Gloria Patri			
Popule meus			
Ave Maria			
Sleep of the Child Jesus.			Arcadelt Gevaert

Light	Sinding
Motette, Jesus, Priceless Treasure (five-voiced).....	Bach
Nos. 1, 4, 5 and 7	
Violin, Adagio religioso, from the Fourth Concerto.....	Vieuxtemps
Motettes,	Miss Leita Murdock
Thou Didst Leave Thy Throne.....	Baden Powell
O Paradise! O Paradise!	Lutkin
God be in my Head.....	Davies

PART II, SECULAR

Part Songs,	
Where'er I Go (six-voiced).....	Brahms
From Lyons as I Journeyed.....	Gevaert
Night Whispers	Moellendorf
Violin,	
Tamborine Chinois	
Tartini Variations on a Theme by Corelli	Kreisler
Liebesfreud	
Miss Leita Murdock	
Folk Songs,	
Ar hyd y nos	Welsh
(Solo, Miss Edith Jones)	
Caller Herrin'	Scotch
The Waits (Saville)	English
Part Songs,	
The Bubble	Weidig
The De'il's awa'	Delamarter
Cargoes	Lutkin

THE A CAPPELLA CHOIR

PETER CHRISTIAN LUTKIN, Director

Sopranos

Edna Bartlett
 Margaret Fabian
 Goldie Hocker
 Reva Hoff
 Edith Jones
 Adah Klopp
 Harriet Kyle
 Mary McCague
 Clara Tatley

Tenors

Herbert Antunes
 John P. Barkman
 James Hamilton
 LeRoy Mondereau
 Charles W. Mountain

Altos

Della Anderson
 Florence Carter
 Gladys Harris
 Helene Hjerleid
 Josephine Jones
 May Knoll
 Clare Livingston

Basses

Frederick K. Bollman
 Charles E. Lutton
 Harold D. Saurer
 John A. Van Pelt
 William J. Vaught

GRADUATING CONCERT OF THE SENIOR CLASS

Thursday, June 5, 1913

At Festival Hall, University Gymnasium

The Accompaniments by the School of Music Symphony Orchestra

PROFESSOR HAROLD E. KNAPP, Conductor

Overture, "Der Freischutz".....	C. M. von Weber
The School of Music Symphony Orchestra	
Aria, "One Fine Day" (Madame Butterfly).....	Puccini
(With piano accompaniment, as orchestration is not obtainable)	
Miss Reva Clair Hoff	

Piano Concerto in D minor.....	Mozart
First Movement. Cadenza by Hummel	
Miss Bertha Louise Taecker	
Recitative and Prayer—Penelope Mourning (Odysseus).....	Bruch
Miss Della Mary Anderson	
Piano Concerto in G major, Op. 58.....	Beethoven
First Movement	
Miss Marjorie Eastwood Dudley	
Aria, "O Love of Thy Might" (Samson and Delilah).....	Saint-Saens
Miss Helene Hjerleid	
Piano Concerto in G major, Op. 25.....	Mendelssohn
Last Movement	
Miss Pauline Hortense Bell	
Recitative and Aria—"Che faro senza Euridice" (Orpheus and Euridice).....	Gluck
Miss Edith Maldwyn Jones	
Piano Concerto in G minor, Op. 22.....	Saint-Saens
Last Movement	
Miss Alberta Elizabeth Walter	

THE SENIOR CLASS OF 1913

Diplomas Conferring the Degree of Graduate in Music
Four Years

Della Mary Anderson	Clearfield, Pa.
Edith Marion Carlton	Laurium, Mich.
Ethelyn Lucille Crain	Linton, N. D.
Myrtle Nightingale Falcon	Evanston, Ill.
Helene Hjerleid	Decorah, Iowa
Reva Clair Hoff	Danville, Ill.
Marion Kappes	Evanston, Ill.
Adah Eulalia Klopp	Omaha, Neb.
Edith Maude Ling	Sheldon, Iowa
Mary Emma Moore	Oregon, Mo.
Corinne Moore Patton	Catlettsburg, Ky.
Bertha Louise Taecker	Watertown, S. D.
Alberta Elizabeth Walter	Chatsworth, Ill.
Lora Louese Wheeler	Onarga, Ill.
Irving Orlando Wychoff	Rock Rapids, Iowa

Diplomas for Proficiency in Music
Four Years

Guy Corken Allen	Evanston, Ill.
Pauline Hortense Bell	Kewanee, Ill.
Jean Kathryn Bruce	Rogers Park, Chicago, Ill.
Majorie Eastwood Dudley	Evanston, Ill.
Roger Corr Frisbie	Rogers Park, Chicago, Ill.
Esther Anna Heidemann	Waterloo, Wis.
Edith Maldwyn Jones	Llanfyllen, Mont., N. Wales, G. B.

GRADUATES IN PUBLIC SCHOOL MUSIC METHODS

Two years

Anna Margaret Aller	Ravenswood, Chicago
Lyda Della Anfinsen	Leland, Ill.
Thomas Howard Annett	Galena, Ill.
Margaret Ellen Bentley	Edgerton, Wis.
Mida Elizabeth Bradley	Chillicothe, Mo.
Helen Louise Bruce	Boise, Idaho
Julia Luella Burkhard	Trinidad, Colo.
Bernadette Mary Butler	Ishpeming, Mich.
Florence Gertrude Carter	Union City, Ind.
Stella Curtis	Monona, Iowa
Olive Lavonne Dichtl	Waukesha, Wis.
Agnes Flanigan	Chicago, Ill.
Vera Ethelyn Frey	Tacoma, Wash.
Louise Matilda Gildemeister	Chicago, Ill.

Goldie Susan Hocker.....	Durango, Colo.
Gertrude Ida Lindsay.....	Escanaba, Mich.
Jessie Villa Mangrum	Chapin, Ill.
Mary Gertrude McCague.....	Omaha, Neb.
Mary E. C. McGuffage.....	Chicago, Ill.
Grace Katherine McKinney.....	Wingate, Ind.
Margery Anna Mitchell.....	Richland Center, Wis.
Marjorie Antoinette Nelson	Owatonna, Minn.
Lillian Ruth Pate.....	Yorkville, Ill.
Meta Julia Reinke	Marinette, Wis.
Ellwyn Roper	Hobart, Ind.
Rose Lena Ruegnitz	Elgin, Ill.
Anna Rund	Bessemer, Mich.
Minnie Edna Sand.....	Geneseo, Ill.
Marjorie Elizabeth Spencer	Kansas City, Mo.
Bertha Louise Taecker	Watertown, S. D.
Margaret Mary Walsh.....	Richland Center, Wis.
Alberta Elizabeth Walter.....	Chatsworth, Ill.
Besse Daffodil Warren.....	Xenia, Ill.
Gaywood Lucile Watts.....	Sutherland, Iowa
Zella Rosalie Wiley	Edgerton, Ohio

GRADUATES IN NORMAL PIANO METHODS

Two Years

Clara Alice Alderson.....	Alta, Iowa
Grace Emilye Anderson.....	Ravenswood, Chicago, Ill.
Pauline Hörtense Bell.....	Kewanee, Ill.
Dorothy Dutton	Nevada, Iowa
Charlotte Rose Gordon.....	Havana, Ill.
Bertha Florence Harbaugh.....	Highland Park, Ill.
Gertrude Houston	Joliet, Ill.
Adeline Nelle Jones.....	Omaha, Neb.
Mary Louise Knox.....	Sheffield, Ill.
Anna Belle Martin.....	Iron Mountain, Mich.
Grace Katherine McKinney.....	Wingate, Ind.
Minnie Edna Sand	Geneseo, Ill.
Katie Lou Shoaf.....	Covington, Tenn.
Verna May Tyler.....	Yankton, S. D.
Gaywood Lucile Watts.....	Sutherland, Iowa
Edna Pearl Wolber.....	Milledgeville, Ill.
Esther Anna Heidemann.....	Waterloo, Wis.

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